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SATURDAY, NOVEMBER 2, 1907.

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REGISTERED AS A NEWSPAPER

Exhibitions.

EARLY BRITISH SCHOOL.—SHEPHERD'S WINTER EXHIBITION OF PORTRAITS and LANDSCAPES OF EARLY BRITISH MASTERS is NOW OPEN.—SHEPHERD'S GALLERY, 27, King Street, St. James's.

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One notice will be given of their reopening.

By Order
EDWIN W. MARSHALL, Clerk.

JOHN HOPPNER, R.A.—Messrs. P. & D. COLNAHGH will hope to publish within the next few months the exhaustive and fully-illustrated Monograph on JOHN HOPPNER, R.A. Messrs. W. MCKAY and W. ROBERTS have had in preparation for some time.

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JOHN EDWARD LLOYD, M.A., Secretary and Registrar.

October 16, 1907.

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JOHN EDWARD LLOYD, M.A., Secretary and Registrar.

October 16, 1907.

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COUNCIL

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T. W. BRYERS, Education Secretary.

15, John Street, Sunderland, October 23, 1907.

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No. 368, NOVEMBER, 1907.

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SATURDAY, NOVEMBER 2, 1907.

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LITERATURE

The American Revolution. Part III. By the Right Hon. Sir George Otto Trevelyan, Bart. (Longmans & Co.)

In our review of the first part of Sir George Trevelyan's history (January 14th, 1899) we explained how the author had been drawn from his *Life of Fox* to write on the question which overshadowed Fox's earlier political career, and to treat it rather from the American than from the home Whig side. While in the first part Fox still figured largely, though in the background, in the two volumes of the second part (noticed by us January 16th, 1904) Sir George Trevelyan had become, for the time, the historian of American transactions only. In the volume which now continues that second part, under the title of "Part III.", our author is again a military historian. Charles Fox is hardly mentioned, and it is not until we reach the closing pages that European politics affect the minute but stately narrative.

The reviews of the present volume which appeared in the daily papers while the writer of this notice was engaged on the pleasant task of a close perusal showed by quotation how changed is the point of view of Sir George Trevelyan. When he began to work seriously upon a theme with which early training had long made him superficially familiar, it was in connexion with the position, constitutional and personal, of the English Parliamentary Whigs. Little by little he has been drawn into the tent or house of Washington; and in the three later of the four volumes of his history—conspicuously in the present part—Sir George Trevelyan is sur-

veying the American Revolution as it appeared to the American Commander-in-Chief and his immediate circle: Hamilton from the first, and afterwards Lafayette and a few other youthful Frenchmen. It is the fashion to complain that Sir George Trevelyan should have allowed himself to be diverted from what seemed his natural course into a field that was not his own. We cannot express regret for the growth of an enthusiasm such as was perhaps needed to produce so spirited a military account of a war more interesting to ourselves than almost any other which history records. The early style of Sir George Trevelyan, displayed in his Cambridge books, was all his own, and is still admired, though exercised upon subjects now somewhat out of date. His present writings deal, in a fashion perfectly appropriate, with a topic of the highest continuing interest. One of his sons, who bears his Christian name, is everywhere recognized as a considerable historian. Mr. George Trevelyan runs some risk of being cut out by his father, if, as we imagine will be the case, Sir George continues to improve "his later manner." There were some who bore a grudge to the memory of Sir Charles Trevelyan for having, as they thought, changed his son from the most brilliant of undergraduates into an Army Reformer of the Treasury type. Nature reasserts herself: drawn by historical politics into a conspicuous branch of military history, Sir George Trevelyan is now, as a purely military historian, the rival at once of Napier and of Mr. Fortescue: he treads, indeed, their classic path with a step as nimble and as sure as that of Mr. Winston Churchill in his account of the less important struggles of the Malakand and of the Nile.

It is difficult to resist the temptation to give specimens of the fitness of the language in which the events of the most critical year of the American War are set forth. The public is already familiar with some passages describing the greatness of Washington under adversity. Here is one about Washington's friend the Governor of Connecticut:—

"His calm and lofty self-possession, fed from a source which earthly dangers and disasters could not agitate or perturb, was the stay and solace of many a despondent colleague. He faced his colossal toil cheerfully and hopefully, in the belief that he held a commission from an all-wise and all-powerful Master, and that an account of his labours must be duly rendered in a higher quarter than the Board of War at Philadelphia."

Of purely military passages we hesitate between one which describes, on pp. 267–8, the conduct in battle of General Greene, and one which takes its hero from the British side. Sir George Trevelyan, like Napier, alternates his favourites and his praise. A soldier to whom he gives much-needed credit is

"General William Phillips of the Royal Artillery. Oblivion, in his case, is a double injustice, because he was an honoured member of a branch of the service which always does its duty, and seldom meets with its deserts."

We should be inclined to assign the palm

to the more general passages, such as that describing Saratoga:—

"Night set in; the clangour of arms ceased; and Englishmen and Americans, in close proximity, flung themselves exhausted on the ground which they had kept or won."

Like Napier, Sir George Trevelyan, though in the first flight of military stylists, cannot be ranked as faultless by those who take a rigid—should we say pedantic?—view of the limitations of the English language. Hardly a page is to be found in the volume where a careful proof-reader would fail to mark peculiarities, or even errors. Unnecessary italics occasionally vex the soul; as do colloquialisms, such as the repetition of the words "as soon as ever." In such a story these are hardly blemishes, but rather those personal touches that add to the vividness and modernity of the narrative.

If in style Sir George Trevelyan in these later days of his has become intensely modern, in doctrine many will find him old-fashioned, though his teaching may be none the worse. In our notice of the first part we ventured to charge the author with overstating, as we thought, the "justice" of the American, and the "injustice" as well as unwisdom of the British, contention at the beginning of the revolutionary war. Sir George Trevelyan is still less in the fashion now in this respect than he was in January, 1899. Even at that time we pointed out that the most critical American writers of later days admit that there was nothing in the British point of view of which we need be ashamed, and that this country acted only as it was natural, and probably inevitable, that she should act. Since that date American historians have gone much further, and have failed, we think, to set forth the conduct of their own great men of the eighteenth century in a light sufficiently favourable from the point of view of the statesman or constitutionalist.

When he comes to deal with the interference of France, as natural, after all, as the action of the mother country, Sir George Trevelyan again shows a degree of abstract consideration of higher principle that is unfortunately at variance with the world-politics of days since 1870. Fiercely American as he is until France appears upon the scene otherwise than in the unofficial warfare of high-spirited youths of twenty, Sir George Trevelyan becomes perhaps too fiercely British when Europe passes from sympathy with the American insurgents, and gives official assistance to their cause. He declares of the "rulers of France" that "the war of aggression against England, which they had in contemplation, was... flagrantly unjustifiable and... entirely unprovoked." Sir George himself points out that to enfeeble the British Empire "had been the central object of French statesmanship for three generations back." "The efficiency of the French fleet and army" had been promoted in connexion with this "continuous foreign policy." It is possible that Sir George Trevelyan shares the views of some Englishmen of the present day with regard to the foreign policy of Germany,

and has our own time in his mind, though he does not name it.

The author has no patience with those of "our own generation who exalt George the Third, and Lord North, as wise and patriotic rulers," and he hits hard the members of Lord North's Cabinet for the slovenly fashion in which they are proved, by their own language, to have conducted both their policy and their war. But he is still more violent against the ministers of France for taking sides officially in a contest in which he had, in previous pages, welcomed the personal service of the most brilliant young officers of the French Guards. Sir George Trevelyan, we think, goes too far in his repeated contention that it was the monetary cost to France of her interference that submerged the royal Government in the "ocean of bankruptcy where it was destined miserably to perish." He attacks Marie Antoinette for making it her war; but of the many faults with which her memory may be reproached, we can hardly class this as, from the French point of view, the worst. It is indeed a narrow doctrine that attempts to demonstrate with regard to Louis XVI. that it was the war with England "which in its consequences proved fatal to his reign." The later years of the reign of Louis XIV., and the reign of Louis XV., were infinitely more disastrous than the earlier years of Louis XVI. with their Peace, censured by the British Parliament for its dishonouring and almost crushing nature towards ourselves. The "consequences," or in other words the French Revolution, followed on a long course of policy for which Louis XIV., the companions of the Regent, and Louis XV. were more responsible than even Marie Antoinette.

It is an interesting speculation that is opened in a page that deals with the warnings given to France by her agents of the possibility that Lord Chatham would be called in to mediate between the Crown and Congress, and, in alliance with the revolted colonies, would sweep his old enemies the French from the face of the earth, "just as, half a generation previously, he had swept them out of Canada." That it would not have been difficult to arouse once more the feeling of the Americans against their old enemies the French may be seen by reading the comments of the American historians on the war between the United States and the French Republic in 1798. To use the words of W. C. Bryant, in spite of the sympathy of the great republic for European republicans who admitted that they had learnt their lesson from America, in spite of the horror with which the outrages committed by Red Indians and other alien mercenaries in British pay were still viewed in the America of the last years of the eighteenth century, the policy of the Directory aroused in the United States so deep an indignation that Congress added rapidly to the standing army, ordered the construction of a fleet, and authorized American merchantmen to arm themselves as privateers. The French had begun to lose their ships in the

West Indies to the Americans when "Brumaire" allowed Bonaparte to throw over Talleyrand and treat with the Americans.

Dealing with the balance of power in Europe and the anti-English policy of France in the eighteenth century, we suggested that Sir George Trevelyan, while he wrote, might perhaps have been thinking of German policy in the present day. In many passages of this volume we cannot but believe that our author has had in mind another parallel. It can hardly be accident that has led him to pick out, in at least ten passages scattered throughout the volume, points in which British "methods" in America during the revolutionary war, and indeed Lord Chatham's denunciations of these methods, were recalled by events of the Boer War in South Africa. In page after page we find denunciations of the policy of farm-burning. In page after page we meet with allusions to the isolation of Great Britain and the iciness towards her of the opinion of the world. Thus Sir George Trevelyan writes that in the American War we "could not count upon any friend, or any possible ally, among the leading European nations." It is of the American colonies that Sir George Trevelyan is nominally writing in these words:—

"In previous wars England had figured as a champion of the weak, and a fearless assertor of the common liberties against the misuse of power by any State... but now, to the sorrow of her admirers, she was committed to the task of crushing the political life out of a group of Republics which, in the view of Europe, had as much right to free and uncontrolled self-government as the cantons of Switzerland. She had forfeited the general respect and esteem which formerly was her portion; and she was to learn ere long that, at a grave conjuncture, respect and esteem are among the most valuable military assets upon which a nation can reckon."

Some of the passages on farm-burning are almost as startling. We also find a contrast that seems to date rather from Elandslaagte than from Brandywine:—

"Men always attach the idea of cruelty to modes of warfare in which they themselves are not proficient; and Americans liked the bayonet as little as Englishmen approved of taking deliberate aim at individual officers."

Another comparison between the two wars, separated by much more than a century, may be found in the language of Frederick the Great when he said of the capture of Philadelphia, as others afterwards of the taking of Pretoria, "that such a people, under such a leader, would survive even greater trials and mischances than the temporary loss of their capital city." In some cases Sir George Trevelyan annoys his reader by "topical allusions" to circumstances more modern than those upon which their attention should be fixed. He makes Washington, for example, when he replaces the British garrison after the evacuation of Philadelphia, emerge "from his lines of Torres Vedras."

We cannot follow our author into the delightful side-paths of his great military

history. The passages on the Philadelphia Quakers attract us exceedingly. There must be some who will pay a visit to the fine British attempt to rival Raphael's compositions in the Vatican, still to be seen in the great room of the Society of Arts in John Street, Adelphi, when they are reminded that it is King Tammany who is there seen shaking hands with William Penn.

BISHOP GORE.

The Sermon on the Mount.—The Body of Christ.—Dissertations.—The Epistle to the Romans. 2 vols.—The Epistle to the Ephesians. By Charles Gore, D.D., Bishop of Birmingham. Popular Edition. (John Murray.)

THE appearance of a new edition of a large number of Bishop Gore's works, coupled with the assertion—by no means altogether unjustifiable—that the driving force of the Oxford Movement has come to an end, seems to make opportune some attempt to sum up the peculiar characteristics of that school of which the Bishop of Birmingham is a leader. It is probably true to say roughly that the 'Lux Mundi' school has had its day, and has ceased, or is ceasing, to be a definite school in that its ideas have been absorbed by the majority of such cultivated men and women as are sincerely attached to the Church of England. We are far from denying the great future that will belong both to the ideas of Tractarianism, and to those of the group of Oxford and Cambridge men who collaborated in 'Lux Mundi.' But the period of growth is now over, and other questions are looming in front of us, as was indicated only the other day by Mr. Athelstan Riley. At any rate, we are far away from the days when Dr. Gore startled the public by the propounding of views which the old-fashioned regarded as heretical, and which aroused Liddon to a final and rather desperate statement of the older theory of inspiration.

The characteristic most notable in the writings of Dr. Gore and his congeners is not their resemblance to, but their difference from, those of their spiritual fathers—from Pusey, Newman, and Keble, from Isaac Williams, "Ideal" Ward, and Hugh James Rose. The Tractarian Movement as portrayed in these men, or perhaps even better in the remains of Hurrell Froude, was far more English in spite of its Roman results, far narrower, and in some respects far less original, than the attitude familiar to readers and hearers of Canon Scott Holland. At any rate, so far as the English Church is concerned, this is the case. The original minds, the men who were to give new spiritual ideas to the world, did not any of them remain Tractarians; but Keble and Marriott did. The Tractarians, on the other hand, were as a body more learned than their successors, they relied on the divines of the seventeenth century in a way which the modern neo-Catholic does not. Liberalism, which appeared to them

only in the form of Erastian Whiggery, they abhorred; and they regarded Liberal Governments as clearly inspired by diabolical suggestion. Not only were they Tories, but also to a large extent they were Jacobites. They had more affinities than perhaps they would have cared to admit with the High Church and High Tory of Queen Anne's days, and in this as in other matters they endeavoured to stand entirely by authority. Above all, they were academic and clerical. The first of the Tracts with its famous opening, "I am but a simple presbyter, one of yourselves," is significant of the whole movement; it appealed to the laity, and in the long run influenced them, but only through the clergy. "Lux Mundi" was a direct attempt to reach the cultivated laity, and would have been a different book had it appealed to the clergy alone. Of course, this is not to say that no work among the laity was done by the earlier Tractarians; but the distinguishing mark of the movement was that it was academic and clerical; that it still treated religion as the business primarily of the upper and upper-middle classes; and that it adopted (though unconsciously) the attitude towards "the poor" which has been characteristic of all the larger Protestant bodies since the time of the Reformation. For in spite of its reliance on authority, the mediæval Church was democratic in a way in which no Christian sect has been since the Renaissance. Since that time culture has levelled many class distinctions, and to a large extent done away with some aspects of clerical authority; but it has created stronger barriers than those which it has demolished, and until our own day, although preachers might and did address the populace, religious questions have been above all things a subject for magazine readers and writers.

It is the bitter comment of Mark Rutherford, in one of those mordant studies which contain such an unpleasant amount of truth, that religion is now only a "literary subject," by which he means, not that it is a mere game, but that it tends, in the hands of academic and clerical advocates, to be simply a part of the literary culture of the upper-middle classes, and the clergy to be (as somebody else put it) just a body of gentlemen interested in religion. Tractarianism made no change in this matter—at least no direct change. The ideals of Keble and Pusey and of the public they informed can be seen unconsciously satirized in the novels of Charlotte M. Yonge, with her idyllic pictures of pious squires, Catholic clergy, and submissive villagers. The writer well recollects how this struck him in reading 'The Life and Letters of Dean Church,' which gives an admirable account of the inner history of the time. The complete absence even of the notion of those problems which hang like a nightmare on the backs of "serious" Churchmen to-day is what is remarkable. The social problem had hardly, in fact, been thought of. No man was more aloof from the ideals of modern humanitarianism than was the Oxford

Tractarian scholar, with his sentiments of the seventeenth century, his hopes in the squirearchy, and his learning mainly of the third and fourth centuries.

Now it was from this quality—which though not universal, was certainly very prevalent—of a sentimental attachment to the Church of Charles and Laud, that the Bishop of Birmingham and his fellows came to set men free. The Epistles to the Romans and Ephesians now reprinted are almost unique in the history of commentaries, unless we are greatly mistaken. But seldom before this has any scholar of the first rank taken the trouble to write so as to be understood of the people. Take the works of Lightfoot or Westcott. Admirably illuminating as they are, they simply cannot be read, and are not meant to be read, except by the trained mind. But the average man of sense can read Dr. Gore's commentary with profit. So with another book here noticed—that is the Sermon on the Mount. We do not say it is a great book, but we do say it represents an extraordinarily valuable idea—that of getting into the head, not of the clergy or the especially religious, but of any moderately intelligent person, that our Lord really did mean something by what He said; that the Christian faith makes serious demands upon its followers, in all directions; and that it in no way means that they can enjoy high dividends without considering how they are earned.

That brings us to another characteristic of the new movement—its insistence on social justice. Nothing has more irritated certain Churchmen, whose allegiance to the Establishment is strictly conditional on its being what Burke desired it to be, a "bulwark of property," than the claim of Dr. Gore. According to him the Christian, if not bound to any special political views, is bound very strongly to do all that in him lies to secure justice for all; the Christian ideal of brotherhood, which begins in the sacraments, does not end there, but goes out into the workshop and the counting-house; and no Christian is worthy of the name who merely enjoys "the good things of life" without thinking of the vast mass of the "disinherited." The attitude of Dr. Gore in these works, of Canon Scott Holland and others, would have made men like Hurrell Froude or his greater pupil shiver, and would have been incomprehensible to Keble and to many of the older Tractarians.

'The Body of Christ' is, with certain other utterances of Dr. Gore, a landmark in another direction. We do not here discuss the niceties of Eucharistic doctrine, although we may be permitted, upon a re-reading, to state that the Bishop's book strikes us as one of the ablest which even he has written. But both this book and the famous essay on 'Inspiration' are significant of a totally different intellectual attitude from that of Tractarianism. For the modern mind and all its works Froude and Keble had nothing but hatred and contempt. Mark Pattison remarked how different the

Church of England might have been if Newman had only been able to read German, and the aim of the Oxford Movement was "for tradition, the whole of tradition, and nothing but tradition." As we said before, the really original thought in the movement burst its bonds and found refuge only in another "obedience." But Dr. Gore, even here in his examination of the central doctrine (as some would think it) of his school, has treated it with a freedom and appeal to men's sense of the fit and reasonable which produced in some quarters a protest. The attempt, whether successful or not, of Dr. Gore is an attempt to garner all the results of modern research, face carefully the conclusions of critics, and be afraid of nothing. In the dissertation on 'The Virgin Birth' this quality comes out most eminently. We cannot, in this journal, discuss the grounds of Dr. Gore's views; the point is that he does not defend them merely by the appeal to authority, but subjects them to a rigorous cross-examination, and retains only what he deems ample evidence can establish.

These, then, are some of the characteristics of the neo-Catholic movement of which these books are the symbol and the expression. While eminently learned, the writer is eminently popular. To him the Christian faith has to come to all men, and he will not entrench himself in the exclusive position of the older aristocrats of erudition. Secondly, to him the sacrament of brotherhood is of the essence of the faith; he will leave no stone unturned till men who profess that faith realize a little on earth of the communion of saints, until they act throughout their lives on the principles of fraternity, which, proclaimed in church, they commonly ignore the moment they have got outside its doors. Lastly, he claims, rightly or wrongly, that the Christian faith is not the negation, but the perfection, of culture rightly understood; that it is no sense hostile to scientific inquiry or to historical research; and that traditional views even where they seem to be connected with religious interests, must always be surrendered if they are proved by investigation to rest on insecure foundations.

These three points: (1) the popularity, in the true sense, of the Christian appeal; (2) the reality of the Christian code throughout the whole social and economic life; (3) the welcome of all that is enduring in the work of science and culture, and the belief that they find their true ground only in faith—are the distinctive features of these books, and the real leverage of the movement with which Dr. Gore is identified.

A New English Dictionary on Historical Principles.—Niche—Nywe. (Vol. VI.) By W. A. Craigie. (Oxford, Clarendon Press.)

THE completion of the letter N in this double section, augmented by 21 pages, encourages a reasonable hope that by

January 1st, 1909, the great Dictionary will extend without a break to somewhere about the middle of Vol. VIII., while Vol. IX. and Vol. X. (the last volume) will be partly printed or published. The salient features of the instalment before us are the numerous excellent articles on words beginning with the prefixed negatives "n(e)" and "non," and the abundance of words meaning a person of defective intelligence, such as "nincompoop," "nookey," and "numskull." The longest article is on "nothing," occupying about 5½ pages full of instruction and interest; e.g., a proverb dated 1562, "Where nothing is, a little thyng doth ease. Where al thyng is, nothyng can fully please." Several important omissions and other blemishes have arrested our attention. Under the noun "notice" a section should have been given answering to the use of the verb "notice" in the senses "To treat (a person) with some degree of attention, favour, or politeness; to recognize or acknowledge one." One quotation dated 1779 under the section devoted to the phrase "to take notice" may illustrate this use, and that is all. In *The Spectator*, No. 168, Addison wrote: "My brother . . . is now ready to break his heart that the doctor has not taken any notice of him these three days"; and T. Gisborne, "Duties of Women," chap. xv (1796), has "her juniors enjoying in their day the notice once paid to herself." The adjectival use of the phrase "no less" should have been treated in a section or in sections separately from the adverbial. We are disappointed that the empirics' use of "nostrum" is not traced to Late Latin sources. The article on "nymph" ignores the fact that many English prose writers regarded the mythological beings bearing this title as devils, e.g., Burton, "Anatomy of Melancholy," I. ii. 1, 2, "Of these sublunary devils, . . . Psellus makes six kinds . . . besides those fairies, satyrs, nymphs, &c.," and is inadequate as to modern usage of the word in prose and verse. The word "nixie" should be designated "Myth." as well as "nymph." Among the phrases formed with "nose" there should be a reference to "lead, vb. (by the nose)." The phrase "of obscure origin" occurs with annoying frequency. Some doubtful etymologies which have already been published ought certainly to have been noticed in preference to the suggestion that the stem of "nith(e)" =envy, malice, hatred, "may be the same as that of L. *niti*, to strive." In the Teutonic forms adduced there is no sign of the guttural preserved in "nixus," a participle of *niti*, and in "nixuriae," which Mr. Craigie has entered; while the proposed connexion in meaning is improbable. One instance, which requires small space, of a possible derivation worthy of insertion is afforded by "nykin," probably corrupted from "mine eyekin," the Latin "ocelle mi." So, too, "nylet," "Of uncertain meaning," is probably for "mine eyelet." The illustrations of "nought" more or less personified end with Ken's "Eternal Nought" (1711); but, as Shelley is freely cited, it is strange that his "when life and

thought sprung forth, they burst the womb of inessential Nought" ("Revolt of Islam," I. xxv., 1817), quoted under "inessential," is omitted here. There is room for Burton's "on a sudden, by sloth and such bad ways, we come to nought," (I. ii. 2, 6), which leads us to his "He offended in all those six non-natural things, which were the outward causes, from which came those inward obstructions," some eighty years prior to the earliest quotation, dated 1704, given for "non-natural." The latest quotation for "nurse up" is dated 1790; but Gisborne's "Duties of Women" (1796) has, chap. xvi., "Many a child . . . has been nursed up in ignorance." The illustrations of "nutshell," "As an example of something without value," range from 1300 to 1697. In R. Warner's continuation (1772) of Thornton's verse-translation of Plautus's "Mostellaria," V. i. 1, we have "the timid man—Is not worth e'en a nutshell" ("non erit nauci"). For "notwithstanding" =although, between 1676 and 1765, *The Spectator* might have been quoted, e.g., No. 122, Addison's "notwithstanding all the justices had taken their places." The latest quotation for "nick of time" without "the" preceding is dated 1724, though in the above-quoted Plautus, "Menaechmi," I. ii. 41, is "I know to hit each point and nick of time"; and that "in the nick of time" without "very" is current Lewis and Short's Latin-English dictionary shows, s.v. "articulus." The idea that nine tailors equal one man should have been referred to or illustrated under "nine" or "ninth"; e.g., "beggarly tailor fellows! Tell yourselves off by nine, and we shall know your effective strength" (Scott, "Antiquary," ch. xxi.). For "nisi prius" an earlier instance than 1495 might have been borrowed from the supplement of the "Stanford Dictionary." We are disappointed that "Nixon" the prophet has been omitted ("Pickwick," chap. xlvi.). The term "red-faced Nixon" is now applied without reference to prophecy, though the rubricundity with original reference may well belong to Mr. Weller Senior, and not to the Cheshire prophet. The personification of November is ignored, though that of May is not. They both figure in the procession described in *The Spectator*, No. 425 (1712). Addison's figurative use of "nutmeg," ib., No. 160, is ignored: "The present Emperor of Persia . . . denominates himself . . . the Nutmeg of Delight." The latest instance of the plural "nomothetes"—the singular is probably only found in dictionaries—is dated 1641, though Milford's "Greek History," vol. i. chap. v. (1784), might have been quoted. The mark of obsolescence is not justified. No poet is cited for "notion" =opinion, theory, so that the gap from 1777 to 1857 might have been bridged by one of the instances to be found in Wordsworth's "Excursion." The only quotation for "give notice" later than Swift is from Marryat (1847), so that "His countenance gave notice that my zeal . . . accorded little with his present mind" ("Exc.", Bk. III.)—would have improved the section. For

the phrase "To wipe one's nose of" =cheat one of, the Latin comic use of "emungere" should be compared; and from the above-cited version of the "Mostellaria," V. i., the absolute use "You've wiped my nose most nicely" = "probe med emunxti," might well have brought the illustrations about half a century nearer. In the article on "night," poetry seems to be unduly neglected, and the definitions are incomplete, ignoring and excluding Milton's "uncreated Night" ("P. L.", ii. 150), "eldest Night | And Chaos, ancestors of nature" (ib., 894-5). As the article stands, Pope's "Night primeval" and Dryden's "endless Night" (where "Night" seems to mean the eternal death of the unregenerate: cf. "hurrying the day of the evil to an eternal night," quoted under "eternal") are out of place even in sections devoted to personification and figurative uses. The earliest quotation under "nurse" for "To foster, tend, cherish, take care of (a thing)," dated before 1542, "such spite be nursed then in thy thought," ought to head the illustrations of the subsection devoted to the meaning "To foster or cherish (a feeling, &c.) in one's own heart," the earliest instance in position being from Shenstone (before 1763).

As "Nym and Bardolf are sworn brothers in filching," it is likely that "Nym" is the Water-Poet's "Nim" =thief; but the suggestion would seem to be outside the sphere of a professed etymologist. The indescribable advance in wealth of illustration, fullness of treatment, and precision of method, which distinguishes the "Oxford Dictionary" is well exemplified by the articles on "novel" and "no." The substantive "novel" is shown to be a distinct word from the adjective, and to have been introduced nearly 150 years earlier; for "a novel" in the modern sense Milton is the first authority cited. One article is devoted to "no," adjective, and three to "no," adverb (not to mention two obsolete conjunctions): (1) as in "whether or no"; (2) as in "no sooner," "no worse"; (3) as in negative replies, &c., also used as a substantive=a denial, a negative vote, a voter in the negative.

A portion of Vol. VII., following "polygenistic," by Dr. Murray, is announced for January 1st, 1908.

Studies, Historical and Critical. By Pasquale Villari. (Fisher Unwin.)

PROF. VILLARI'S deserved reputation as an authority on Florentine history will secure attention for this attractive volume which contains a theoretical part on the nature of history, and several essays or addresses on prominent Italians, mediæval and modern. The question now constantly discussed, whether history should be a science or an art, is handled with great wealth of detail, and with large knowledge of kindred studies; but there is decidedly too much amateur metaphysic in the essay, and in the end we find

that a moral intention underlies it all. The real object is to improve and ennoble the historical ideals of the Italian people. Prof. Villari feels that some new ideal, based on altruism is needed to improve modern Italian life. But this, though apparently the real, is not the professed subject of the essay entitled "Is History a Science [or an Art]?" Strange to say, though in other parts of the book he shows himself fully alive to the fact that two opposite views of the same subject are necessary for its complete comprehension, he never once in this official discussion tells us the only true answer. Every great history must possess both qualities, which are not contradictory. History must be both a science and an art; and if we cannot find these qualities combined in one man, we must find them in two or more, and study them together. We will add, in order to tame the pride of the scientific historians, who look down upon the looser school, as they consider it, that history as an art has a far greater and more lasting effect upon men than history as a science. It is probable that Froude will outlive both Freeman and Stubbs. Probably Shakespeare has taught the English people more history than all our historians put together. So has Walter Scott, and yet these men taught history as a mere romance. To take a more instructive example: Thucydides professed to write his history as a tame record of facts for the guidance of future men in analogous circumstances; merely as a science of events and their concatenation. But his history would have been long since forgotten, and probably lost altogether, had it not also been a great work of art.

The author seems ill-equipped in his knowledge of the classical historians, so that such an illustration may be novel to him. He thinks that the idea of a general design in history could not have occurred to the ancients because (1) they had no clear conception of the unity of mankind, (2) they had no conception of one God, before whom all men are equal. "To them every stranger seemed a barbarian." If the "unity of mankind" is used in a strict sense, then the Greeks agreed with the most modern men of science in holding that various races may have been autochthonous, and not sprung from one common ancestor. But if we take it in a narrower sense, to apply only to the higher races, then we must point out to Prof. Villari that he has misunderstood the use of the word "barbarian" among the Greeks. In modern use "barbarians" are not far removed from "savages." Not so with the Greeks. Herodotus habitually calls the Persians barbarians; but he knows perfectly well, and often mentions, the high qualities of the Persian nobility. He knew also that a well-bred Persian (such as Mardonius), though classed as a "barbarian," was a far more perfect gentleman than almost any Greek. The ghost of King Darius is one of the most august figures on the stage of Aeschylus.

This is, moreover, not the only instance in which we feel that the author's fluent pen has run away with him. At the very outset his judgment of Buckle's work and its effects upon his generation is wholly inadequate. Capable critics regarded it not as "the mere dream of a heated imagination," but rather as a magnificent attempt to show deductively the effects of material causes on human civilization. Though Buckle's account was incomplete, it was full of valuable truth, which has never been denied; and apart from his conclusions, the stimulating effect upon the young men of his generation ought not to be forgotten. If he did not write great history himself—an open question—he was surely the cause of its being written by others. Probably Prof. Villari's contempt arises from the over-enthusiasm of young Italian students in his earlier days, a defect which often mars their work. For "these violent delights have violent ends, and in their triumph die."

We cannot find a similar excuse for the remark which we meet a few pages later:—

"Artistic setting can only be employed when treating some period that is thoroughly well known in all its details. There are whole periods still so obscure as to preclude the possibility of artistic treatment."

To us this seems the exact reverse of the truth. Where our knowledge of the facts is but partial and obscure, there is the field where the imagination of the artist in history is invaluable. His reconstruction is of course hypothetical, but even in the strictest science is not a brilliant hypothesis the first or the greatest step in the discovery of new truths?

We pass to the second part of this interesting book. It contains essays on two world-figures from mediæval Italy, Donatello and Savonarola, and on some worthies of the nineteenth century, whose very names, as the author suggests in his Preface, will be new to most English readers. That of Cavour is familiar, but this account of his youth only confirms our conviction that among the Mazzinis and Cavours and Garibaldis, the greatest figure is that of Victor Emmanuel. They came and went; they were deposed or died; but whether as friends or foes they were pawns in the hand of that master-player, whose consistent policy went on both with them and without them. The other essays are on Neapolitan patriots who also showed literary or artistic talents; but Prof. Villari will hardly persuade Europe to study De Sanctis as a critic, or admire Morelli as a painter. No doubt Naples contains more seeds of genius than all the rest of Italy; but in literature, as in art, Italy no longer occupies a leading position.

In conclusion, we cannot but refer to the interesting picture of the excellent wives and mothers in ordinary Neapolitan homes, whom the author justly regards as the source of all that is great and good in any polity. His own sister, Madame Morelli, seems to have been a noble example of domestic virtue, and the author's panegyric of her is the most beautiful and affecting passage in the volume.

NEW NOVELS.

The Power of the Keys. By Sydney C. Grier. (Blackwood & Sons.)

THOSE who read "The Warden of the Marches" will recognize the craftsmanship of this more ambitious work. Its interest, political, social, and strategical, is informed by knowledge, and enhanced by a good literary style. But the hypothetical invasion of India is too detailed for us to follow, involving the interpretation of many thinly veiled local and personal names to explain it. As the title indicates, Britain has undervalued and temporarily lost the "power of the keys" which has been the first object of every invader. The topic is handled with enough realism to demand attention.

Of the Europeans in the story, three are prominent: the nursing sister of a medical mission, a retired civilian who raises a body of horse, and a scout from the police, whose dash of native blood serves him well in perilous adventures. In their different ways they are good exponents of the qualities which enable us to rule and keep India. The author does well to accentuate the fellow-feeling of English men and women for their flocks in the hands of the "Scythians," as well as the stubborn strain in them which can both resist and rule. Besides vivid descriptions of combat, and many gleams of insight into Eastern modes of thought, room is found for two admirable love tales. Seldom have we read a more pathetic story than that of the Bari Miss Sahiba and her murdered warrior or of the mission-nurse who escaped from "Bala."

Her Ladyship. By Katharine Tynan. (Smith, Elder & Co.)

THERE is nothing in this novel of Mrs. Hinkson's which in any sense suggests a new departure, but it enables us to renew our acquaintance with various types from her former works, all pleasant and fairly life-like, though perhaps a little over-familiar. Such are the self-willed, but generous heiress who reclaims bogland, and institutes cottage industries; the astute, yet saintly mother-superior; and the delightful old lady of that essentially Hibernian order which may almost be called a speciality of this author's. The story, which is not particularly subtle, relates how the heiress above mentioned loved a squire of low degree and exalted character. Each was already more or less engaged elsewhere; but one obstacle is removed by death, and the other by the recrudescence of a previous attachment, and all ends with rose-coloured sentiment and wedding-bells.

The Square Peg. By W. E. Norris. (Constable & Co.)

"THE SQUARE PEG" is an artist named Cyril Hadlow, whose "very few hundred a year, which he had inherited on attaining his majority, barely sufficed to feed and clothe him," though, in principle, he was a Socialist. The "round hole" into

which he does not fit is the position of a Devonshire squire's adopted heir. The path of true love is at the outset too smooth for Cyril, who, by his tepidness and stupidity creates difficulties of which the most formidable is his engagement to a mercenary, cruel, and extremely clever widow. The most striking character is Lady Constantia, who, to spare her husband a fatal shock, conceals from him the shameful circumstances attending the death of their son. The scene in which her daughter-in-law Adela endeavours to use her secret as a lever to remove the weight of her opposition to a sordid project is extraordinarily dramatic in conception, but owes little to Mr. Norris's style, which is ideally conventional. His character-drawing is very good : Adela is a masterly portrait, both her charm and dexterity being felt in spite of her lapse into carnivorousness.

Seraphica. By Justin Huntly McCarthy. (Hurst & Blackett.)

SOMEHOW Mr. McCarthy's romances always give one the impression that they were written first and foremost for the stage. His latest is essentially stagy. Seraphica is a great duchess who runs away to Paris in disguise. She does this because the Prince to whom they want to marry her has refused to have anything to do with her, even to look at her picture, and has gone off to Paris to fall at the feet of the lady he adores. Seraphica does not care twopence for the Prince, but, like a woman, is annoyed that he does not care twopence for her. Hence she follows him with the intention of making him fall in love with her. As the lady he adores is the mistress of the Regent, and as Seraphica and the wayward Prince become members of a theatrical company, it is easy to guess what romantic stuff Mr. McCarthy finds for his tale. It is brisk and light of foot, and careless and gay.

Ashdod. By Agnes Farley. (Chapman & Hall.)

THE working-out of the law of heredity supplies the motive for this story. The orphan heroine, "Thomasine Marie Anais de Pommerol des Rôquettes," has led a tranquil life in Devonshire as plain Tamsen, until circumstances oblige her to seek the cradle of her race—a château on the Normandy coast. Here she speedily discovers the fact that the motto of her ancestors is "Fais ce que veult," and that the sole survivor, the Count her uncle, has conducted himself strictly in accordance with the precept. Tamsen's own father has been of an altogether different type ; but the girl, in spite of her quiet English training, is borne away, as soon as temptation occurs, by the hereditary force, working obliquely so to speak, and a merciful interposition alone saves her from herself. The character of the homely, philosophical, humorous, and altogether generous American wife of an "artistic" husband is decidedly the best thing in the book, which, in spite

of occasional carelessness, is cleverly written.

Daphne : a Pastoral of Italy. By Margaret Sherwood. (Chatto & Windus.)

This is a delightful little book—a real fantasy—about Italy. It is true that it becomes rather commonplace towards the end, and, being a love-story, ends as most love-stories contrive to do, after all, both in life and in literature. Nevertheless Miss Margaret Sherwood has felt and expressed delightfully the unforgettable beauty of the country about Rome, the Alban Hills, and the immense Campagna that lies between them and the Eternal City. The story is slight enough. An American girl, left alone by her sister (who is married to an Italian nobleman) in the Villa Accolanti, not far from Albano, with two old Italian servants to look after her, meets Apollo as he keeps the sheep of Admetus, and falls in love with him. There is an obstacle, of course, but the god and the maid manage in the end to be happy in the usual way. The charm of this book, however, lies not in the story, but in the situation, and in the real descriptive powers of the writer, who can make us feel the wind on the hills and see the "great Campagna, blue, yellow, and purple blended in an autumn haze." Altogether it is a charming little book.

The Desert Venture. By Frank Savile. (Arnold.)

A VILLAIN, of whose villainy we are never satisfied, persuades an English youth of large means to pay for and accompany an expedition to relieve a noble Frenchman, who is building an empire in the hinterland of Morocco. An American consul at a Moorish port (the hero), in love with the said youth's sister (the heroine), organizes a counter-expedition to rescue him from the villain's toils. The heroine arrives from England with the necessary funds, and contrives, against the consul's wish, to take part in the adventure. Wild games ensue. The heroine, the hero, and the villain are captured by cannibals, and we hope to see them killed and eaten as the reward of their incredible stupidity. But we are disappointed. They suffer none of those "humorous" and pleasing tortures for which the author has been at pains to whet our appetite. The villain dies disinterestedly, and the hero and heroine reach their final understanding. A less convincing set of characters, Moorish and European, we cannot imagine. Only the negroes are realistic. Here and there we find bright touches of description. The story drags to begin with, but develops later into an ingenious, even thrilling, romance of the Rider Haggard type. If 'The Desert Venture' is a first attempt by a very young writer, it is full of promise.

Carette of Sark. By John Oxenham. (Hodder & Stoughton.)

SARK, home of thriving small farmers, and in 1800, the date of the story, of

Anglo-Norman smugglers and privateers—Sark, with an idyll of young love in the foreground, provides a charming picture. But in contrast with the sunny child-life of Phil Carré and Carette Le Marchant come the darker days of their youth, full of incident and peril. Never were such escapes as those of Phil the privateer, the sole survivor of his first ship; prisoner to "Main Rouge," the murderer of all his comrades; transferred to a French ship, and facing death rather than fight against England; next in an English prison as a Frenchman, and chased, after a marvellous flight from prison and pressgang, by the same pirate (who preys upon both countries) from Cherbourg back to Sark. Most of the tragic interest turns upon this mysterious foe. He dies terribly, as he has lived, but Phil escapes the guilt of parricide. The vivid account of island life and customs, of landscapes and sea-scapes, relieves the obsession produced by this competent villain.

Money Magic. By Hamlin Garland. (Harper & Brothers.)

THE eight illustrations are merely commonplace, but the story told here is well worth reading. The scene is Western Colorado—familiar ground for Mr. Garland—and, briefly, the conception is that of a marriage between a hardened gambler of something over forty and a young girl in her teens, who is led to entertain her suitor's offer by reason of his fortune and her mother's poverty, and to marry him by reason of an accident which brings him, helpless and almost speechless, to what is thought to be his death-bed. The tough Westerner recovers ; and then we are brought face to face with the problem that makes the book. The magic of the gambler's wealth develops the unformed, untaught prairie girl into ripe and widely appreciative womanhood, while endowing her with notable charms in the eyes of men more nearly her own age than the broken desperado to whom she is bound by law and honour as well as gratitude. At the same time, it unfits her for the companionship of rough, loose-lived men. By some the story may be thought a trifle too long ; but it is good, stirring narrative throughout, and the development of character through incident and emotional crises is highly interesting.

Lord Cammarleigh's Secret. By Roy Horniman. (Chatto & Windus.)

CREDIT is due to Mr. Horniman for audacity. His hero is a blackmailer who torments an English peer until he has married a girl who jilts a duke for his sake. The blackmailer is brilliant and sagacious. He plays Hamlet in a manner worthy of such compliments as George Sand paid Macready, but his stage-acting is nothing compared with his acting in private life. His impudence never fails, and his conscience never annoys him. Even cruelty can have a comic aspect, and an unloving, stingy person of high degree presents an amusing spectacle when he is forced, against nature, into

reconciliation at his own heavy expense. The book abounds with unfeeling fun, culminating in a rhetorical flourish of impudence. Fortunately for the nerves of the ordinary reader, the victim of blackmail is a puppet; but the other important characters are vigorously drawn.

The Messenger. By Frank Frankfort Moore. (Hodder & Stoughton.)

MR. FRANKFORT MOORE presents us in his new novel with a glowing portrait of John Wesley as a preacher. The scene is in Cornwall, and there is a pretty girl for the future husband of Mrs. Vizelle to love and renounce. By means of ingenious sensationalism Mr. Moore exhibits both the tact and heroism of Wesley, and it must be admitted that he makes his reader respond with sympathetic pleasure to Wesley's oratorical triumphs. It is a pleasure in virtuosity, and not in religious idea, though the author is obviously in love with his hero's goodness. Certainly the problem presented to this Wesley of fiction when one of his converts, a water-diviner, endangers Methodism by prophesying the end of the world, is difficult enough to be worthy of a virtuoso whose instrument is the voice. Sensationalism is excusably rampant when Nature herself appears to corroborate the false prophet.

The Cruise of the Shining Light. By Norman Duncan. (Harper & Brothers.)

THIS is distinctly the most ambitious, and, we think, the best, book that Mr. Duncan has written. Whether he is conscious of it or not, he owes much to Stevenson. But the matter is original, and the whole is entertaining, despite the fact that the author overdoes such locutions as "the boy that was I" to an extent which sometimes becomes irritating. The scene of the tale is the wind-swept, ice-bound coast of Labrador; yet it is full, too, of glowing creature comfort, and has something of the robust atmosphere of 'Treasure Island.' The situation upon which the book hinges is quaintly fantastic, and good material for a romantic story. A fisherman, with rude notions of heaven and hell and Christianity, has pledged himself to bring up as a gentleman a certain lad whose father was lost at sea. His method of carrying out this task, with, of course, a subsequent sentimental development, forms the story. It is a pleasant book, and its moral is sound.

Caleb Conover, Railroader. By Albert Payson Terhune. (Cassell & Co.)

THE subject of American politics as worked by "bosses" and "machines" is distasteful enough, and not only is the want of a glossary patent, but also the sentiments of "The Railroader" are for the most part as brutal as his language. He is the absolute despot of "the Mountain State," wielding railwaymen, pressmen, police, and barkeepers by a mixture of force, fraud, largesse, and chicanery. The struggle for the State

Governorship lies virtually between his "machine" and a single enthusiast for municipal reform. This champion fights fairly, even quixotically, but would have had no chance of victory, had not the Railroader's girl-secretary, by her control of certain documents, compelled her employer to give him fair play in return. The contest becomes interesting in spite of its sordid element; and the boss, rowdy as he is, has a strength of character and power of epigram which redeem him from contempt.

A Breach of Promise. By Eleanor Holmes. (Hurst & Blackett.)

THE particular breach of promise with which we are here concerned has nothing tragical about it, affording as it does the only acceptable solution of a curiously complicated problem. The behaviour, in fact, of the four young people who sustain the principal parts, suggests a desire to arrange themselves in the maximum number of permutations and combinations before the two pairs of twin-souls are finally united. The situation offers considerable facilities for analysis of character, but we scarcely feel that these have been utilized to their full extent; nevertheless, at least one scene—that in which the two girls come to an understanding—deserves high praise as a generous, yet discriminating study of contrasted feminine temperaments.

La Cousine et l'Ami. André Germain. (Paris, Bibliothèque Internationale d'édition : Sansot.)

M. ANDRÉ GERMAIN in his second novel deals with subjects of the same painful human interest as in his first, 'Cœurs inutiles' (*Athenæum*, Oct. 20, 1906). He is so young that there is plenty of time before him to reach a riper and more cheerful state. As we showed in our notice of the first book of the author, we are interested in him. He can write, and, though sometimes bitter, often lets fall from his pen poetic thoughts on life most gracefully expressed. The present book displays from the first lines, both of the preface and of the text, the intention that there shall be no "happy ending." The school to which Werther and Adolphe belonged, has been ridiculed for so many years that it was time, perhaps, that we were presented once more with heroes and heroines more delicate, and more certainly born to sadness, than even the later favourites of M. Bourget and his contemporaries.

The public, however, which has its own troubles, prefers to be amused; and M. André Germain's admission about his book in his preface is that he hopes that "in a distant province some young woman, beautiful and fair, will shed upon its pages a silent tear." So far as there is a doctrine in the novel, it constitutes a passionate attack on the arrangement of French marriages by families. These, according to the heroine, "enclose our days within a narrow frame built according to the exigencies of vanity and suitability of wealth. With formulas and incantations it has been thought that

Life could be shut out. Soon she returns, laughs, smashes the frame, and leads us off."

BOOKS ON PARIS.

Dumas' *Paris*, by Francis Miltoun (Sisley), would have been more accurately entitled "A Topographical Guide to the Works of Dumas Père," as two-fifths of the volume do not relate to Paris. It is a book irritating to read, and therefore difficult to review with justice, on account of the slovenliness with which it has been written and revised. The author knows well a certain number of works by Dumas, though he does not always know their titles; and while his sources of information are commonplace, he has exercised a good deal of industry in putting his work together. Having done that, he seems to have had his rough proofs bound without any correction whatever, to judge from the mistakes in spelling. If publishers permit books to go before the public in this condition, they must take some of the blame, and a firm which publishes a volume about France ought to keep on the premises a proof-reader acquainted with the rudiments of French orthography and etymology. Thus the name of Sainte-Beuve is rendered "St. Beauve," and the well-known Parisian publisher is called "Colman Lévy"; while Mathieu Molé becomes "Mollé," and Lafitte loses one of its letters. "La pâté d'Italie" and "La patissier française" are appropriately followed by "Le forêt de Compiègne" and "Les Frères du Corse" (for "The Corsican Brothers"!). After that "camaraderie," "gourmand" (where "gourmet" is meant), and "l'Université quartier" are insignificant. But quantities of blunders are beyond the ken of a proof-reader. Thus we are told that the Bastille was taken "on the 14th Thermidor, 1789." "Thermidor" is not the French for July; and had the Republican calendar of 1792 worked backwards instead of forwards the famous Quatorze Juillet would have been 26 Messidor. Nor is "My Lord" the English for Monseigneur, as is obvious here, since the term was used when Dumas was presented to the Duc d'Orléans; and *sauvageau* (translated "gutter-snipe") is the classical French term for lawyer's errand-boy. In a chapter on "Dumas' Contemporaries" we read that after "the early twenties De Musset and Chénier followed before a decade was passed"—André Chénier having been guillotined sixteen years before Alfred de Musset was born, and Joseph Chénier dying in 1811, when Musset was a year old. In the same passage M. Ludovic Halévy, who is still alive, is mixed up with his uncle the composer, and made the contemporary of Scribe. The author's knowledge of the French people seems to be on a par with that of their language and history, for he writes:—

"To-day Fontainebleau, St. Germain, Versailles, are but mere attractions for the tourist of the butterfly order. The real Parisian never visits them or their precincts, save as he rushes through their tree-lined avenues in an automobile."

His previous volumes on the cathedrals of Northern and Southern France, though disfigured by inaccuracies, testified to his great industry, and it is a real pity when the results of hard work are thus spoilt by carelessness. In the case of each of the three volumes a day's careful revision at the hands of any one acquainted with France and French would have increased their value tenfold. As it is, conspicuous errors in the cathedral monographs are repeated in the volume before us.

M. Georges Cain, the Curator of Carnavalet, is so well known in this country that his works such as that now translated under the title *Nooks and Corners of Old Paris* (E. Grant Richards) find many readers here. The present translation cannot be praised, but the illustrations and the printing of the volume are admirable, and it thus forms an excellent gift-book. The text testifies to M. Cain's continued youthfulness, by attributing undue antiquity to many of the changes that destroyed Old Paris. Even M. Sardou in his Preface is inclined to name as specially belonging to the memory of survivors of the reign of Louis Philippe sights that were still to be witnessed in the early days of Baron Haussmann. Some parts of Old Paris, indeed, survive. The Rue Saint-Antoine and the Rue du Faubourg-Montmartre are, in sufficiently long sections to produce excellent views, a jumble, as they have been for a century, of the architecture of Louis XIV. and of all parts of the eighteenth century. As M. Cain himself suggests, the Gobelins and its neighbourhood upon the Bièvre side are still on a par with some of the old South German towns. M. Sardou in the Preface describes the Place du Carrousel as it was about the time of the Second Republic. But the little town of curiosity shops which filled it was not swept away till about 1856, and lives in the recollection of many who in childish days used to go there to buy old coins and other treasures valued of little boys. M. Sardou says of the shops where the drawings of great masters and the best engravings were for sale between the Tuilleries and the Louvre: "All this was swept away by the amalgamation of the two palaces and the prolonging of the Rue de Rivoli." The two palaces had been joined and the Rue de Rivoli prolonged past the Carrousel entrance long before the old houses in the courtyard were "swept away." A beautiful illustration represents the Tour Saint-Jacques-la-Boucherie "about 1848." It still emerged from houses in 1854, and, like Cologne Cathedral at the same date, looked far better when so surrounded than these edifices do now. M. Sardou does not carry the present reviewer with him in the statement that when "Paris ended at the Rond-Point" the Bois de Boulogne was as "ugly by day" as it was undoubtedly "dangerous by night." The copses (*charmilles*) of which the wood was in those days almost entirely composed had an extraordinary beauty of their own, and there are still those in Paris who used to pick their wild strawberries there, and who prefer the Bois as they first knew it to the formality that the Empire introduced in the early fifties. The translation is misleading in some passages, as, for example, this from M. Sardou's Preface:

"When I was a boy, the soles of the future towns of France were being restored. Since the days of Louis XV., they had been decked with plaster caps, like saucepan lids, and were despised so much that the one bearing the town of Strasburg was flanked with a base stove-pipe. Anyway, it was the only one that shocked one's eyes. Count those at present that crown the monuments of Gabriel!"

The socles are the pedestals which were afterwards crowned by the statues representing not "the future" but the existing towns of France. "The one bearing the town of Strasburg" means, of course, the one which now bears that much-adorned figure. English readers may not easily understand the literal translation which describes the Ministry of Marine and the corresponding pile of buildings on the other side of the Rue Royale, of which, of course, Gabriel was the architect.

Mr. Fisher Unwin publishes *Forty Years of Paris*, by Mr. W. F. Lonergan, a gentleman long on the staff of *The Daily Telegraph*. If the book is not treated too seriously, it may be praised as suitable for the general reader, interesting in many passages, and filled with portraits, of which some are new and good. The likeness of Anatole France, though pleasant, is unfortunately marred by the exclusion of all the lines of thought which in reality scar the face. There are a good many small mistakes, and some unnecessary passages, such as those based upon M. Émile Ollivier's well-known volumes. Apart from misprints and blunders, we notice some curious examples of bad indexing. "A Mr. Chamberlain" who was a secretary to Mr. Gordon Bennett in Paris is lumped together with the British statesman as "Chamberlain." Dumas and Alexandre Dumas Fils are together as "Dumas," a mistake which is not a mere index-maker's fault, as the author calls both the father and the son in some passages "Dumas." Where he deals with the interesting career of Monsignor Bauer he tells us that "after the fall of the Empire he disappeared, and was heard of no more." We recently informed our readers of the curious passage in a diary of M. Claretie, from which it is proved that this prelate served in the National Guard during the siege of Paris, and talked freely about his past glories and his Imperial patrons of the French Court. It was hardly necessary for our author to introduce into an account of the visit of the Emperor of Russia to Paris the following passage on a subject to which we have sometimes referred by way of explanation:—

"I have seen.....that the calling of the Emperor of Russia and his consort 'Tsar' and 'Tsaritsa' has been strongly contested, and the older forms of the titles, 'Czar' and 'Czarina,' have been defended.....The titles 'Tsar' and 'Tsaritsa' were first introduced into England by Dr. E. J. Dillon, writing in *The Daily Telegraph*, and they were adopted in nearly every other newspaper, in spite of some opposition."

There is no mystery in the matter. The short title should be "the Emperor of Russia," for the autocrat styles himself in all languages Emperor. He is, however, also Tsar of many of his principal Russian dominions, and in the full title is so styled. Czar is merely the Polish spelling, represented in Russian by Tsar.

OUR LIBRARY TABLE.

The Man-Eaters of Tsavo. By Lieut.-Col. J. H. Patterson, D.S.O. (Macmillan & Co.)—This simply told and fascinating narrative of adventure owes its existence, in a sense, to President Roosevelt, who, after reading Col. Patterson's first account published in *The Field*, wrote to Mr. F. C. Selous: "It is a great pity that it should not be preserved in permanent form." Mr. Selous contributes a preface, in which he explains the inception of the book, and stands sponsor for it to the extent of saying:—

"No lion story I have ever heard or read equals in its long-sustained and dramatic interest the story of the Tsavo man-eaters as told by Col. Patterson. A lion story is usually a tale of adventures, often very terrible and pathetic, which occupied but a few hours of one night; but the tale of the Tsavo man-eaters is an epic of terrible tragedies spread out over several months, and only at last brought to an end by the resource and determination of one man."

We think no reader can fail to endorse Mr. Selous's verdict.

It may be remembered that in the early part of 1899 the construction of the Uganda Railway was stopped for three weeks, owing

to the depredations of lions. Col. Patterson, then in charge of the works at Tsavo, succeeded, after an interval which must have been a veritable nightmare, in killing the two brutes which appear to have been chiefly responsible for the deaths of twenty-eight Indians and an unspecified number of African natives. A translation of the Hindustani poem written by Roshan Khan to celebrate the event is given in an appendix, and very quaint it is:—

The lion roared like thunder as the bullets found their way to his heart.
This Englishman, Patterson, is most brave, and is indeed the very essence of valour;
Lions do not fear lions, yet one glance from Patterson Sahib cowed the bravest of them.
He fled, making for the forest, while the bullets followed hard after him....

The building of the Tsavo bridge is an achievement on which its author may look back with legitimate pride, and the account of it is one of the most interesting episodes in the book. We get glimpses of the Masai, Wakikuyu, Wakamba, and other natives, for all of whom (in pleasing contrast to many other records of sport and travel in East Africa) the author has a good word. But the bulk of his pages are devoted to hunting, and we hear of "hippo" and "rhino," elephant, giraffe, and zebra, wildebeeste and water-buck and reed-buck—not to mention the new kind of eland which he was fortunate enough to secure. A ghastly incident, exceedingly well told, is the death of poor Ryall, killed in a railway carriage by a lion which opened the door to get in, and actually had to stand on the prostrate body of a man sleeping on the floor in order to reach his victim in the berth.

We are not surprised that Mr. Selous should have "spent the best part of two nights reading the proof-sheets of Col. Patterson's book," and that "the time passed like magic." It should prove intensely attractive to boys, and not less so to their elders. It is strange, however, that a writer who evidently knows Sawhili should adhere to the obsolete method of writing an apostrophe after initial *m* and *n* (e.g., *N'dungu*); and some of the words quoted assume unusual forms, as *neopara* for *nyampa*, *M'zay* for *Mzee*, *m'peshi* for *mpishi*.

MR. EDWARD CADOGAN dedicates to his mother, the late Lady Cadogan, a book of which that distinguished woman would have been proud. *The Life of Cavour* (Smith, Elder & Co.) could give us nothing new, for all the essentials of Cavour's character and acts are known. Italian diplomacy has always been tortuous and underhand, but the situation of Italian patriots has always been such that this was inevitable. Should memoirs and State papers yield further revelations as to Cavour's intrigues at Paris, we shall only regret the disagreeable side of discoveries such as cannot affect the historical position. There was little that was romantic about Cavour, a prosaic personage by the side of the three other creators of modern Italy. Mazzini as a philosopher and theologian, Victor Emmanuel and Garibaldi as soldiers, appealed to a wider public. Cavour, like other Savoyards who have served Italy well, was the strong statesman needed by the great dreamers and the great adventurers. Almost the only romantic incident in Cavour's life was his baptism in the arms of Pauline Borghese. The names of many of those who worked with Cavour for Italian unity are omitted from Mr. Cadogan's book; and some of those who are included are not placed clearly before the reader. Nigra, who figures in his pages, appears in the index and in most of the chapters with the title of "Count"—given to him only in

his later history when representing Italy in London. But there is, we think, a confusion between two Nigras; as "the banker" named along with Le Marmora, and indexed as the "Count," was not the young barrister and soldier of 1849. Mr. Cadogan lays claim to no fresh or first-hand knowledge of the "delicate" negotiations of 1858, between Cavour and Louis Napoleon, and makes little reference to the secret agents who were employed in Paris by the Italians after the Orsini outrage, as they probably had been before it. He has, however, taken the greatest pains to read everything that has been published upon his subject, and we do not differ from his account, although the general reader may find it somewhat lacking in human interest. One of the few references to Italian methods allowed himself by the author relates the "obsequious" attitude of Cavour at the time when "he even 'made up to' Lady Holland's dog." The backstairs story in which the public have shown the deepest interest is only named in the following words: "He made a convert of a fair countess, who is supposed to have had some authority with the French Emperor."

MR. PERCY MARTIN, who has already written upon the South American Republics, now deals, in two volumes published by Mr. Edward Arnold, with *Mexico of the Twentieth Century*. The book contains much that is of value, and almost everything that will be sought for in such a work. But it is padded with a great deal of gossip, here slightly out of place, as having often little or no connexion with the subject. The author has a high opinion of Mexico, of which we do not complain, but unduly runs down, by comparison, the best of the republics of his former book. It is perfectly true that Mexico now has "a strong and stable Government," and that her statesmen deserve full credit for the rapid recovery of their country after the frightful devastation of the civil war. Mr. Martin puts the recovery too late, and attributes it too exclusively to President Porfirio Diaz. It is more than "five-and-twenty years ago" since wise American investors began to turn their attention to Mexico in its improved condition. Juarez deserves far more credit than is given him in most of the passages referring to him in these volumes. In regard to the military execution of the Emperor Maximilian, which our author attacks with a violence that takes no account of the strong case upon the other side, Diaz is whitewashed at the expense of Juarez. They agreed at the time, and had far more to say for themselves than Mr. Martin thinks. He discusses incidentally the execution of Charles I.—case in which also he sees no room for doubt: Juarez, therefore, must take his place with the friends of Cromwell. We hardly understand the reference to Juarez and Diaz as "both being of pure blood." If the suggestion is that both were born of pure Spanish race, it is entirely incorrect. On the other hand, it is impossible to suggest that President Diaz is of "pure" American Indian race. At the time when Juarez drove the French out of Mexico it was the belief of Americans and others who well knew his early history that he was of unmixed Indian extraction.

One of the most interesting photographs among the many good illustrations of these volumes is that of Señor Don Eduardo Pankhurst. His Excellency Governor Pankhurst has long ruled with mild and cultivated sway one of the States of Mexico, that is called to the greatest future. This son of an Englishman is determined to put down the use of alcohol, not only in the sense of

the powerful French anti-alcoholic league, but even in the form of the weak drink brewed by the peasantry of Mexico as their chief beverage. It is a testimony to his power that Señor Pankhurst has met with much success in such a struggle; but in the field of technical education he has gained even greater fame. Our author is naturally, and we think rightly, an optimist about Mexico, and we attach, therefore, the more importance to the warning addressed by him to British investors against touching Mexican "rubber." The grounds which he gives for his opinion appear, on the face of them, to be sound. Mr. Martin is enthusiastic about the scenery of Mexico, but does not appear to the writer of this notice to have chosen his examples well. He goes out of his way to praise unduly Manzanillo Harbour, and adds that it is like the Bay of Naples—a comparison now made less frequently than was once the case, but indiscriminately applied to almost every roadstead in the world. He adds that it forms

"a scene of transcendent beauty which words are totally inadequate to describe. Passengers upon vessels entering Manzanillo Harbour for the first time imagine that they have fortuitously encountered an earthly paradise."

If, as is possible, they have previously coasted along Nicaragua or seen Colima from the sea, we should doubt the truth of the last statement. The harbour of Manzanillo will not stand comparison with the really beautiful harbours of the world. Not to speak of Rio, there are many in Europe—Palermo, a dozen on the Adriatic, several in Spain, and at least two in France (St. Tropez and Toulon)—which excel in their scenery the rather ordinary tropical anchorage of Manzanillo, pretty though it be.

ANOTHER volume that deals with one of the republics of Latin America is Mr. Scott Elliot's *Chile* (Fisher Unwin). Mr. Martin is chiefly interested in the present and future of Mexico, while Mr. Scott Elliot deals principally with the romantic history of his favourite republic. The adventures of President O'Higgins and of Cochrane have formed the theme of many well-told tales. O'Higgins was the natural son of Ambrose Higgins, Marquis de Osorno, Viceroy of Peru. The life of Cochrane is better described elsewhere, but those who are interested in O'Higgins, and unable to face Mackenna's "Vida," should turn to Mr. Scott Elliot's pages for his account of O'Higgins—"transparently honest, a sincere patriot, and without personal ambition." The memory of O'Higgins will never be entirely forgotten while there are warships in the world. Just as Mr. Martin in his defence of Mexico suggests that the republics of South America are not yet to be looked on as past the danger of destructive insurrection, so, conversely, Mr. Scott Elliot believes of Chile, when he looks towards the West.

"that every other republic in South America is just as exposed, and, indeed, all are in greater peril than Chile, but yet there is a danger for each of them."

We do not believe it, and feel convinced that all America, North and South, would resist external attack upon any of the republics. Internal wars are dismissed by Mr. Scott Elliot in his pages, and it is, indeed, now to be hoped that peace with Argentina has been finally secured.

MR. EDWARD ARNOLD publishes *Out of Chaos: A Personal Story of the Revolution in Russia*, by Prince M. Trubetskoi, translated by Edith Livermore. The extreme simplicity of a boyish narrative is disconcerting to the reader of the earlier pages of this book, but if he has the courage to go on

he will be rewarded for his pains. The story becomes all the more vivid for an intensely personal treatment, in which mistakes and even follies are not concealed. The translation is good, but it is unfortunate that the transliteration of names is based upon a system which will mislead the class of reader to whom the volume will otherwise appeal. Surely the usual form "Miliutin" is far nearer to the pronunciation of the name of the great Ruler of Poland, brother to the still better remembered Minister of War, than "Meljutin." Then, again, what is the ordinary English reader to make of "Murawjew" for the name of "Miliutin's rival in Poland, commonly called "Mouravieff"? We should make a similar observation with respect to "Nikolaewna" and the word "batjushka." We have not noticed many errors, but imagine that "Herz" should be Hertz.

MR. JOHN MURRAY sends us *A Soldier of the Legion*, by Mr. George Manington. Since a brilliant writer, Col. H. M. Walmsley, son of Sir Joshua Walmsley, M.P., commanded a battalion of the French Foreign Legion during the Second Empire, there has perhaps been no English "Legionary" able to give us a good volume on that remarkable force. Mr. Manington has produced an excellent book of fighting in Tonquin—a little out of date. He does not tell us all he might about his comrades, although he is proud of the French officers and of the nondescript non-commissioned officers and men. He suggests an origin in Alsace for the majority; but German schoolboys who run away from the Fatherland are given to enlisting in the French Foreign Legion as "Alsaciens." The author is probably aware of this fact, which he does not reveal. He describes one of the best of the officers under whom he served, who came from the neighbourhood of Strasbourg, as trying to question discreetly the privates of his company. He soon found that his inquiries were distasteful, and smoothed things over by ceasing to insist on a reply as to the family or village of the supposed compatriot. Mr. Manington relates how in one skirmish the Legionary wounded "was a Prussian; his comrade an Alsatian: hereditary enemies, if some political historians are to be believed, but here there was no room for race-hatred." It is highly probable that the facts were not those that passed as such. In any case, Mr. Manington is justly inclined to honour his comrades:—

"Without even the wish that their deeds should receive public attention, these *condottieri* of to-day perform incredible feats of daring and devotion. Professional soldiers they are, and they will remain unmoved by brilliant discourses concerning the glory and honour of war, except that they will express their contempt for such speeches by an occasional wink and a smile at their neighbour in the ranks. For they love deeds, not words, and, when led by an officer who possesses their confidence and whose courage is undisputed, they will be generously, almost foolishly, heroic, going to meet death with light-hearted gaiety, laying down their lives for him without a murmur."

The truth and excellence of this passage cause us to regret that Mr. Manington has not told us more of the composition of a corps which, on the whole, is about the finest fighting force of Europeans now existing in the world. We may add, however, to his last words that undoubtedly many men from various great armies join in order to be killed—with honour. It is a popular form of suicide in the case of Austria, and perhaps elsewhere.

Our author caught the infection of the fighting spirit of the regiment, and describes

how he "faked" his temperature in order not to be sent back from the front. There is so much in the volume about opium that it might be circulated as a tract. The effect of cessation of the use of the drug is described in terms almost exactly like those adopted by M. Léon Daudet in 'La Lutte.' The Legionaries apparently avoid the opium habit, and ridicule the vice in many French officers of the native regiments. Mr. Manington does not allude to the spread of opium-smoking in the French navy, which illustrates by its ravages the teaching of his native friend who explains that the vice is much more terrible in the case of Europeans, who do not know when to stop, than in the case of distinguished Chinese, who carefully regulate their consumption. The present week affords examples of that growth of opium literature in France to which we have lately made allusion. A well-known French writer has written a life of Coleridge from the opium-taking point of view, and another publishes 'La Déesse noire: Étude de Morphinomanie.' A circular on the subject was issued last month by the French Minister of Marine.

The volume before us has not had the advantage of the author's corrections, as he is out of reach in China. We are inclined to think that he is wrong in suggesting that General Voyron served in the Soudan and Senegal under Faidherbe after 1870, and that it was before that date that any such service was accomplished. In the letter-press which accompanies one of the excellent illustrations, and in the list of these, the name of Paul Bert is misprinted, though it is twice correctly given in the text. There are a few trifling errors, but, on the whole, the volume may be commended in the strongest terms, although with renewed expression of regret for the absence of that part of the story which it does not tell.

L'Impôt sur le Revenu en Allemagne (Paris, Cadet) is from the pen of M. Gaspard Wampach, who promises a volume on the income tax in other countries. We shall await the latter with interest, inasmuch as the present book shows a firm grasp of the subject. In the introduction there is quoted the remark of one who declared that Belgium is the social laboratory of the universe. Britons are accustomed to make the same claim for Australia and New Zealand. As regards taxation, we are inclined to think that Holland may with justice claim to be a forerunner. In any case the study of the Prussian system and its variations in other States of the German Empire here presented to us is of high value.

'AN ANTIQUARY'S SHORT STORY,' which we mentioned last week in noticing Dr. Jessopp's 'Frivola,' &c., is "conveyed" by the indefatigable Mr. C. G. Harper into his latest volume, *Haunted Houses* (Chapman & Hall). Mr. Harper, of course, calls Dr. Jessopp "the well-known Norfolk cleric," but does not spell his name right. The sub-title of the volume is 'Tales of the Supernatural, with Some Account of Hereditary Curses and Family Legends.' Few of the marvels narrated are novel; but the volume will doubtless have its public. It includes many illustrations of old houses and castles by the author. While admiring his industry, we view with increasing distaste his jaunty and often patronizing style of writing, which seems to us ill suited to the subject. Mr. Harper may, however, reply, "De gustibus (et ghostibus) non disputandum."

THE handsome edition sent to us by Messrs. Dent of *The Ingoldsby Legends* will without

doubt be one of the chief attractions of the season, thanks to the brilliant illustrations of Mr. Arthur Rackham. His admirable gift for fantastic design, for human satire, as well as for

Witches and warlocks, ghosts, goblins, and ghouls, has free play here, and the results, as in the case of 'Peter Pan,' are likely to take the town by storm. The illustrations, like the book, are beautifully produced.

MR. HORATIO F. BROWN provides a new Preface for the third edition of *Essays Speculative and Suggestive*, by J. A. Symonds. The book has long been out of print; it was published in 1890, three years before the author's death, and he was distressed by the adverse criticism of it, especially in *The Athenæum*. But he came to take a calmer view:

"I see now that there is a great deal of truth in what the reviewer said. He has spoiled that book for me for ever. But I admit that he had the right to spoil my conceit of it, because he has shown me that my conceit was ill-founded."

On a second reading the volume appears very unequal, but it is certainly full of ideas.

ANOTHER new edition of note is *The Voyage of the Discovery*, 2 vols. (Smith & Elder), by Capt. Robert Scott.

WE are glad to see a new and cheaper edition of the *Interlinear Bible* published by the Cambridge University Press. It is a comely book, and "admirably practical in its brevity and comprehensiveness," as we said on its first appearance, so that at its present price it should have a very large sale.

A HOST of readers will be glad to add to their "Fireside Edition" of the novels of Dickens the issue of Forster's *Life* which Messrs. Chapman & Hall and Mr. Frowde publish in the same style. The book is well produced and printed, though it is cheap.

THE REV. JAMES STUART has contributed a valuable addition to the history of the Baptists in his *Beechen Grove Baptist Church, Watford*, published at the Kingsgate Press. Mr. Stuart shows that the present church was connected with that at Horsley Down founded by Benjamin Keach, who had been fined, imprisoned, and put in the pillory for publishing a little book, 'The Child's Instructor,' and afterwards conducted the meetings at Watford. A glimpse at the inner life of the Watford church during the early part of the eighteenth century shows the rules for church members to be very curious. Marriages were not allowed with unbelievers, and no member was at liberty to preach without the approval of the church. One man who persisted was dismissed, and told that "he was lifted up in a vain conceit of himself." Members were excluded for card-playing, and for buying and selling on Sunday; and one man was dealt with for lying and using bad language to his wife. The present church (opened October 2nd, 1878) is a handsome building.

SHELLEY, METASTASIO, AND MOZART: 'THE INDIAN SERENADE.'

THERE was one thing which exercised my mind considerably when I examined the manuscript of 'The Indian Serenade' ("I arise from dreams of thee") with the result set forth in *The Athenæum* of the 31st of August last. I refer to the fact that one of Shelley's most perfect lyrics was found after his death written upon one and the same sheet of paper with a composition variously described as "a portion of an

Italian prayer" and "some verses of Metastasio," and with nothing else until an addition was made by Capt. Roberts. Still more was I exercised in spirit when, by the aid of a photographic reproduction which translated the faded browns and yellows of the original into black and grey, I found that even the first four of the sixteen lines of trochaic dimeter were not absolutely as they appear in Metastasio's works, the order of the words in the fourth line being altered, while the other twelve lines were not to be found in Metastasio at all. Then there came into my memory a half-forgotten melody—not a Shelleian, but a Mozartian melody; and, turning to a copy of Mozart's opera 'La Clemenza di Tito,' with the Italian words to which it was composed, I opened it at the beautiful duet "Ah perdona," and found that what had once for a while haunted my memory had also haunted Shelley's. For here, and not in Metastasio's opera, are the sixteen lines of Mr. Sabin's dilapidated little treasure of a MS., or rather the substantial remains of them, marked by Shelley, as in the book, with the names of Annio and Servilia. Hence it is clear that Shelley's acquaintance with this scrap of Metastasian poesy was derived from Mozart's music, as sung on the stage, or by Hunt, or by some other person or persons taken by its beauties. There is one verbal change in Shelley's copy, namely, the substitution of "tronchi" for "tolga" in the last line but one, so as to make it read

Ah! si tronchi dalla vita.

We may fearlessly assume that Shelley's taste in poetry would have preferred the "Ah! perdona" in eight lines, sung by Annio alone, in the libretto written by Metastasio in 1734 for the musical composer Caldara, to the duet substituted by Catterino Mazzola, the Court poet of Saxony, to meet the needs of Mozart when commissioned to set Metastasio's words yet once again to music in 1791. The dialogue was therefore probably written down by Shelley, not as a compliment to the Metastasio-Mazzola verses, but as a memorandum of the subject of the haunting music of Mozart; and it seems to me reasonable to suppose that that was the tune running in his head when he composed his 'Lines to an Indian Air,' and for some reason of his own did not choose to call them 'Lines to a Melody of Mozart.' The supposition derives security from the fact that the whole of the words of Shelley's song can be sung to the prevailing melody in Mozart's duet—fitting it, at all events, nearly as well as an English translation of the Metastasio-Mazzola composition would be likely to fit.

Nor are we entirely without collateral evidence on this highly interesting association of a lovely poem with a lovely song and accompaniment. It is on record that in May, 1817, Shelley and Mary went together to a performance of 'Don Giovanni.' In connexion with this event, Prof. Dowden tells us that, "under Hunt's and Peacock's influence, he was drawn towards the King's Theatre, and soon became an ardent lover of the music of Mozart." According to Peacock, he "delighted in the music of Mozart, and especially in the 'Nozze di Figaro,' which was performed several times in the early part of 1818."

In July, 1817, 'La Clemenza di Tito' was brought out at the King's Theatre. Hunt noticed it at some length in *The Examiner*, and had a good deal to say about this duet and the way in which both it and "Deh preendi" had "taken" in London. He was desperately rude to Madame Fodor, who sang in "Ah perdona"; but that would not prevent Shelley from becoming enamoured of the song. What chiefly concerns us just now is the following passage:—

"The lovers of music, small as well as great, have instinctively selected one or two of the airs in it, and harped upon them in forgetfulness of all the rest, particularly the two duets of 'Deh prendi' and 'Ah perdona'; and these duets, be it observed, are both amatory, and as intense in their way as anything in the pieces just mentioned ['Figaro,' 'Don Giovanni,' and 'Così fan Tutte']."

When, therefore, our immortal new convert to the cult of the immortal composer left England in 1818, "Ah perdona" was already "in the air." In 1819 Sophia Stacey comes into the drama: she and the Shelleys saw a good deal of each other that year in Italy, and indeed stayed three months under the same roof in Florence. In that year Shelley gave Sophia Stacey a manuscript of the "Lines to an Indian Air," still extant, and also addressed directly to her a poem of great beauty, expressing enthusiastic admiration of her and her powers as a musician. The following two stanzas, in which I give the strange punctuation of the manuscript, are pertinent to the present subject:—

If, whatever face thou paintest
In those eyes, grows pale with pleasure,
If the fainting soul is faintest
When it hears thy harp's wild measure
Wonder not that when thou speakest
Of the weak my heart is weakest.

As dews beneath the wind of morning
As the sea which whirlwinds waken
As the birds at thunder's warning
As aught mute, yet deeply shaken,
As one who feels an unseen spirit
Is my heart when thine is near it.

Whether Sophia Stacey's "harp's wild measure" as an accompaniment induced Shelley to write down the words of "Ah perdona" as they appear on the same sheet of paper with his own copy of "The Indian Serenade," who shall say? But it seems to me clear that, if we are to associate with the genesis of that delicately passionate poem any particular person and tune, the person must henceforth be Sophia Stacey, and the tune the main melodic trend of Mozart's "Ah perdona."

The record that the sweet and ever memorable Jane Williams, whom Shelley did not know when he wrote "The Indian Serenade," sang it to another tune when she became acquainted with it, has of course no more to do with the genesis of the poem than has the setting with which we can never help associating the poem, the exquisite setting of Charles Salaman.

H. BUXTON FORMAN.

THE STATUTES OF THE ORDER OF ST. MICHEL.

THE reference to the MS. copy of these Statutes to which we alluded in a recent article (October 19th) proves on examination to have no connexion with the investiture of Edward VI. The circumstances in which the copy in question came into the possession of an English subject are, however, interesting in themselves. The recipient of the Order was Anthony Shirley, an adventurous member of an enterprising family, who was thus rewarded, in company with Sir Nicholas Clifford and other foreigners for distinguished service in the cause of Henry of Navarre during the campaign in Normandy, 1591–2. For the acceptance of this honour Shirley and Clifford, upon their return to England in 1593, were committed to the Fleet and Tower respectively, pending explanation of their conduct. In the course of Shirley's examination it was elicited that he had not received a copy of the Statutes of the Order at the time of his investiture, as it had been left at the Chancellor's house by reason of the latter's sudden illness. He received the copy later, which he describes

as "a little booke of twentie leaves written in great letters."

The procedure in this case, as described in the Acts of the Privy Council, the Hatfield MSS., and a Harleian MS. (6996), is interesting in connexion with a well-known principle of constitutional law. Here, however, we may easily suppose that considerations of foreign policy were involved, and moreover there was talk of an oath taken by the new knights to defend the cause of the widow and the orphan. The oath turned out to be an old one, and indeed it had been taken by Borgia himself on his investiture in 1499. It will be evident, however, from a perusal of the authentic list of the knights of the Order printed in the valuable *Revue Nobiliaire* from the MS. collections of the Comte d'Hozier in the Bibliothèque Nationale, that the foreign creations during the sixteenth century were essentially political as well as aristocratic. Thus for England we have, besides the investitures of Norfolk and Leicester in 1566, referred to in our article of October 19th, the advancement of an earlier Duke of Norfolk in 1532, in the company of Charles Brandon, Duke of Suffolk. Whether the British Museum copy described on October 19th can be identified with the creation of any one of these great nobles, is a question which can probably only be decided from the character of the writing and illumination. This we have ventured to assign to the very middle of the century, whilst we have also to confirm our former observation that the copy which must have been received by Edward VI. is not in official custody.

With regard to the copy deposited in the Municipal Library of St. Germain, and recently offered for sale in London, it may be of interest to note that an examination of the illuminations shows that they are unmistakably of the period assigned to them by our correspondent, and that their singular beauty appears to justify the considerable sum at which this copy has been valued.

SHAKSPEARE ALLUSIONS.

We are preparing a new edition in two volumes of the New Shakspere Society's "Allusion Books" (1879 and 1886) for Messrs. Chatto & Windus's "Shakspere Library." Many new and valuable allusions have come to hand, but others doubtless remain unnoticed in contemporary MSS. and books. The allusions range from Spenser in 1591 to Dryden in 1694. Should any reader have material likely to be of service in rendering these books as complete as possible, we should be extremely grateful if he or she would post it either to Dr. F. J. Furnivall at 3, St. George's Square, Primrose Hill, N.W., or to me at 18, Tonbridge Houses, Tonbridge Street, W.C.

JOHN MUNRO.

LIST OF NEW BOOKS.

ENGLISH.

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Moxon (Rev. T. A.), St. Chrysostom on the Priesthood, 2/-
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Abel's Laboratory Handbook of Bacteriology, 5/- net. Translated from the Tenth German Edition, by M. H. Gordon, in the Oxford Medical Publications.

Andés (I. E.), *The Treatment of Paper for Special Purposes*, 6/- net.

Arnold (J. O.) and Ibbotson (F.), *Steel Works Analysis*, 10/- net.

Burkett (C. W.), *Soils*, 6/-

Chittenden (H. B.), *Insects injurious to Vegetables*, 7/-

Davies (F. H.), *Electric Power and Traction*, 6/- net.

Duncan (F. M.), *Denizens of the Deep*, 5/- With 63 illustrations from photographs by the author.

Griffiths (H.), *The Plenum or Propulsion System of Heating and Ventilation*, 4/- net.

Hay (A.), *An Introductory Course of Continuous-Current Engineering*, 5/- net.

Hughes (E. L.), *Squint and Ocular Paralysis*, 6/- net. With a short account of the disturbances of muscle balance.

Jordan (D. S.) and Kellogg (V. L.), *Evolution and Animal Life*, 10/- net. An elementary discussion of facts, processes, laws, &c.

Kassabian (M. K.), *Röntgen Rays and Electro-Therapeutics*, 15/- net.

Lewes (V. B.), *Liquid and Gaseous Fuels and the Part they play in Modern Power Production*, 6/- net.

Linton (E.), *Notes on Parasites of Bermuda Fishes*. Reprinted from the Proceedings of the U.S. National Museum.

Maxwell (Mrs. J. M.), *The Stories of the Trees*, 3/- net.

Miles (E.), *The Power of Concentration: How to Acquire It*, 3/- net.

Nisbet-Latta (M.), *Handbook of American Gas-Engineering Practice*, 18/- net.

Perkin (F. M.), *The Metric and British Systems of Weights, Measures, and Coinage*, 1/- net. With 17 diagrams.

Ray (P. C.), *A History of Hindu Chemistry from the Earliest Times to the Middle of the Sixteenth Century A.D.*, Vol. I, 10/- net. With Sanskrit texts, variants, translations, and illustrations. Second Edition.

Saunders (E.), *Wild Bees, Wasps and Ants, and other Stinging Insects*, 3/-

Savage (G. H.), *The Increase of Insanity*, 2/-

Slaughter (F.), "The One" Dog and "the Others," 5/- net. A study of canine character, illustrated by A. Guest and G. Vernon Stokes.

Terry (H. L.), *India-Rubber and its Manufacture*, 6/- net. With chapters on gutta-percha and balata.

Ward (J. J.), *Some Nature Biographies: Plant, Insect, Marine, Mineral*, 5/- net. With upwards of 200 illustrations from photographs taken by the author.

The Westminster Series: *India-Rubber and its Manufacture*, by H. L. Terry; *Electric Power and Traction*, by F. H. Davies; *Liquid and Gaseous Fuels*, by V. B. Lewes, 6/- net each.

Wilson (T.), *Pelvic Inflammations in the Female*, 3/- net. Ingley Lectures, 1907.

Juvenile Books.

Arthur (F. B.), *The Duchess*, 2/-

Bullen (F. T.), *A Bonny Boy*, 5/-

Everett-Green (E.), *The Erincourts*, 5/-

Fairy Tales from the Arabian Nights. Edited and arranged by E. Dixon, with 44 illustrations by John D. Batten.

Fletcher (M.), *The Pretenders*, 3/- A school story, illustrated in colour by H. E. Arnett.

Fowell (O.), *Patricia's Promotion*, 2/-

Gould (Sir F. C.), *Wild Nature in Pictures, Rhymes, and Reasons*, 5/-

Hutchinson (W. M. L.), *The Golden Porch*, 5/- A book of Greek fairy tales.

Jackson (L. E.), *Feeola's Failure*, 3/- Illustrated.

Leighton (R.), *A Bit of a Bounder*; or, *The Surreptitious Cigarette*, 1/- With illustrations by H. L. Shindler.

Mundell (F.), *Animal Story and Adventure*, 2/-

Nursery Rhymes from Mother Goose, 6/-

Pixie Books: *Gulliver in Giantland*, by E. Roberts; *Oliver Twist*, retold by E. Roberts; *The Ice-Maiden*, by H. C. Andersen, 1/- net each. Illustrated.

Rand (W. B.), *The Young Norseman*, 3/- Illustrated by M. M. Williams.

Ray (A. C.), *Teddy, her Book*, illustrated by R. Hope; *Janet, her Winter in Quebec*, illustrated by G. Browne, 3/- each.

Reed (T. R.), *The Willoughby Captains*, 3/- A school story, illustrated by Harold Earshaw. New Edition. For former notice see *Athenæum*, Dec. 17, 1887, p. 823.

Sharp (E.), *The Story of the Weathercock*, 6/- net. Illustrated by C. Robinson.

String (H.), *With Drake on the Spanish Main*, 5/- Illustrated in colour by A. Webb.

Turley (C.), *The Playmate*, 5/- With numerous illustrations and coloured frontispiece by H. R. Millar.

Turner (K.), *The Stolen Voyage*, 3/- Illustrated by various artists.

Tylee (E. S.), *The Red Cap*; or, *A Boy's Adventures during the Great French Revolution*, 3/-

Ward, Lock & Co.'s *Wonder Book*, 1908, 3/- A picture annual for boys and girls, edited by H. Golding.

Westrap (E.), *Doggy Doggerel*, 2/- Nursery rhymes for doggy times, illustrated by E. K. Westrap.

Whyte (C. G.), *Nina's Career*, 6/- Illustrated in colour by J. Durden.

Zoo Babies: *Pictured by Cecil Aldin*, with short Interviews by G. E. Farrow, 3/-

Fiction.

Applin (A.), *The Devil and Dolores*, 6/-

Askew (A. and C.), *The Plains of Silence*, 6/-

Atherton (G.), *Ancestors*, 6/-

Blyth (J.), *The Tyranny*, 6/-

Bolt (J.), *The Prodigal Nephew*, 3/- net. Illustrated by F. Bennett.

Brockington (A. A.), *John and the Spirit*, 1/-

Brown (B. M.), *Sabina*, 3/-

Bunyan (J.), *The Pilgrim's Progress*, 6/- With numerous illustrations, including 52 plates in colour.

Castle (A. and E.), *My Merry Rockhurst*, 6/- Some episodes in the life of a courtier of Charles II, with a coloured frontispiece by W. D. Adams.

Coke (Hon. H. J.), *Open Hatchways*, 6/-

Craddock (C. E.), *The Windfall*, 6/-

Croker (B. M.), *The Company's Servant*, 6/- A Romance of Southern India.

Crespinigny (Mrs. P. C.), *The Spanish Prisoner*, 6/-

Diary of a Lost One, 6/- Edited by M. Böhme.

Finnemore (F. P.), *A Brummagem Button*, 6/-

Grosvenor (C.), *The Thornton Device*, 6/-

Hussey (F.), *That Little —*, 6/-

Jameson (F. M.), *The Pendleton Twins*, 5/-

Johnstone (C.), *Chrysal*; or, *The Adventures of a Guinea*, 6/- net. In the Library of Early Novelists.

Kipling (R.), *The Light that Failed*. Pocket Edition, 5/- net. For former notice see *Athenæum*, April 18, 1891, p. 497.

Langbridge (R.), *The Stars Beyond*, 6/-

Mackenzie (W. A.), *The Black Butterfly*, 6/- Illustrated.

Macquoid (K. S.), *Captain Dallington*, 6/-

Marks (Jeanette), *The Cheerful Cricket*, and Others, 5/- net.

Meade (L. T.), *The Lady of Delight*, 6/-

Merrick (L.), *The House of Lynch*, 6/-

Mitchell (A. C.), *The Spinning of Fate*, 6/-

Murray (H.), *The Shepherd's Secret*, 1/- net. A tale of the hills of Tweed.

Quiller-Couch (A. T.), *The Westcotes*, 2/- net. Pocket Edition. For former notice see *Athenæum*, March 15, 1902, p. 329.

Reynolds (Mrs. B.), *Broken Off*, 6/-

Roberts (M.), *Lady Anne*, 6/-

Satchell (W.), *The Elixir of Life*, 6/-

Scott (Sir W.), *Quentin Durward*, 2/- Illustrated by J. Jellicoe.

Snaith (G. C.), *William Jordan, Junior*, 6/-

Stcliffe (H.), *Toward the Dawn*, 6/-

Trollope (A.), *Can You Forgive Her?* 2 vols., 2/- In the New Pocket Library.

Vane (Derek), *The Secret Door*, 6/-

Warden (F.), *Heiress of Denley Wold*, 6/-

Wells (H. G.), *Kinns*, 3/- New Edition. For former notice see *Athenæum*, Nov. 18, 1905, p. 681.

White (S. E.), *Arizona Nights*, 6/-

Winstanley (L.), *Stolen Banni*, 6/-

General Literature.

Austin (A.), *Lamia's Winter-Quarters*, 7/- net. New Edition, with numerous illustrations, including several full-page ones in colour.—*The Garden that I Love*, Second Series, 5/- net. For notice of First Series see *Athenæum*, July 21, 1894, p. 95.

Bibliotheca Romana, Parts 1-40, 8d. net each. Contains works in the original languages under the four heads of Bibliothèque Francaise, Biblioteca Italiana, Biblioteca Espaola, and Biblioteca Portuguesa.

Building of a Book, 6/- net. A series of articles by experts in the various departments of book making and distributing, edited by F. H. Hitchcock, and with an Introduction by T. L. De Vinne.

Carus (P.), *The Philosopher's Martyrdom*, 2/- net. A satire, Cassell's Magazine, December, 1906, to November, 1907, 8/- Illustrated.

Century Illustrated Monthly Magazine, May to October, 10/-

Erasmus against War. With an Introduction by J. W. Mackail. In the Humanists' Library.

Eric-Wyn (F.), *Private and Confidential*, 1/- Specimens of letters on various subjects, with replies. Some of the letters, as, for example, the earliest in the series, dealing with the starting of a new Ladies' Paper, are amusing. But the author is less gay when he comes to deal with public affairs.

Marginal Notes by Lord Macaulay, selected and arranged by Sir G. O. Trevelyan, 2/- net.

New Book of Etiquette. By a Lady in Society, 2/-

Russell (C. E.), *The Uprising of the Many*, 5/- net.

Sins of the Smart Set, by the Author of 'When It was Light.' 1/- A reply to Father Bernard Vaughan, with some remarks upon the sins of the middle class.

Where the Wind Sits, by the Author of 'Honoria's Patch-work', 6/- With illustrations.

Pamphlets.

London County Council: Indication of Houses of Historical Interest in London. Part XIII. 1d.
 Sarolea (F.), The Bagdad Railway and German Expansion as a Factor in European Politics; The French Revolution and the Russian Revolution, 6d. net each.
 Short (T. S.), On some of the Characteristics of George Meredith's Prose-Writing.
 Wyll (H. G.), Law in Language, I. An inaugural address delivered at University College, Liverpool, on March 3, 1900.

*FOREIGN.**Theology.*

Klette (E. T.), Die Christenkatastrophe unter Nero, 3m. 60.
 Müller (K.), Luther u. Karlstadt, 6m.

Fine Art and Archaeology.

Davot (A.), La Peinture anglaise, 50fr.
 Flaubert (G.), La Tentation de Saint Antoine, 32 Compositions par G. Rochebrosse gravées par E. Decisy, 200fr.
 Gebhart (E.), Sandro Botticelli, 5fr. 50.
 Pognon (M. H.), Inscription sémitiques de la Syrie et de la Mésopotamie, 6fr.

Poetry and the Drama.

Aicard (J.), Le Manteau du Roi, en quatre Actes, 3fr. 50

Philosophy.

Drews (A.), Plotin u. der Untergang der Antiken Weltanschauung, 10m.

Bibliography.

Catalogue of Polish Scientific Literature: 1906, Parts III. and IV.; 1907, Parts I. and II., 3 korony yearly.

History and Biography.

Aynard (J.), La Vie d'un Poète: Coleridge.

Daudet (E.), La Révolution de 1830 et le Procès des Ministres de Charles X., 3fr. 50. Revised Edition.

Hermann (G.), Mémoires sur l'Histoire ecclésiastique du dix-septième Siècle, Vol. IV., 10fr.

Quentin-Bauchart (P.), Lamartine et la Politique étrangère, 1848, 5fr.

Strowski (F.), L'Histoire de Pascal, 3fr. 50.

Villeneuve (B. de), L'Orgie romaine, 8fr.

Wyżewa (T.), Quelques Figures de Femmes aimantes ou malheureuses, 5fr.

Geography and Travel.

Castellane (Comte de), Maroc, 1904-7, 1fr.

Mirbeau (O.), La 628—E. 8, 3fr. 50.

Photography.

Jubainville (H. d'A. de), et Smirnof (A.), Táin bó Cúalnge, Traduction, Part I., 3fr. 50.

Simonyi (S.), Die ungarische Sprache: Geschichte und Charakteristik, 9m. 50.

Fiction.

Cervantes, El Ingenioso Hidalgo Don Quijote de la Mancha, Part I. Vol. III., 20 pts. Edited by D. Clemente Cortéjón from the edition of 1605. For notice of first two volumes see *Athenæum*, Sept. 22, 1906, p. 328.

Daudet (A.), L'Immortel, 9fr. 95.

Vaudière (J. de la), La Cité des Sourires, 3fr. 50.

General Literature.

Poincaré (R.), Questions et Figures politiques, 3fr. 50.

Sarolea (F.), Essais de Littérature et de Politique, First and Second Series.

Pamphlets.

Martin (W.), Enige Opmerkingen over de Waardeering onzer Schilderkunst in onze Gouden Eeuw, off. 60.

* All Books received at the Office up to Wednesday Morning will be included in this List unless previously noted. Publishers are requested to state prices when sending Books.

Literary Gossip.

MR. FISHER UNWIN announces the appearance of a new monthly review. The title will be *The International: a Review of the World's Progress*, and the editor, Dr. Rodolphe Broda of Paris. With a view to its establishment the editor has been travelling for several years, and has now secured a permanent staff of about 250 correspondents in all countries, who will contribute reports of significant events. There will be notes on political and economic reforms, on labour movements, on scientific progress, and on new departures in the artistic, literary, and religious worlds. The review will thus form a record of contemporary history, and a mirror of vital facts and tendencies in social evolution. Subjects prominently before the public mind will be dealt with in special articles by representative men, and an attempt will be made to apply the experience of one nation for the benefit of others, and thus promote the realization of concrete reforms. Among the English

writers who have promised to contribute are Mr. Sidney Webb, Mr. H. G. Wells, Mr. J. A. Hobson, Sir Charles Dilke, and Mr. J. Ramsay Macdonald. The first number will appear on the 15th inst. simultaneously in English, French, and German, in London, Paris, and Berlin respectively.

A SIXTH and considerably enlarged edition of Dr. W. H. Fitchett's 'Tale of the Great Mutiny' will be published by Messrs. Smith & Elder on the 16th inst. This edition will be of special use to travellers in India, as it includes the articles on the Mutiny Cities, Delhi, Cawnpore, and Lucknow, which Dr. Fitchett recently contributed to *The Cornhill*. Dr. Fitchett describes these cities as they are at the present day, and supplies much valuable information to intending tourists. The edition also gives permanent form to the 'Diary of the Siege of Lucknow' by an Officer's Wife which attracted attention in *The Graphic* a short time since.

MESSRS. DENT & CO. announce a life of Abraham Lincoln by Henry Bryan Binns, whose 'Life of Walt Whitman' will be remembered. Mr. Binns has devoted special attention to the personality of Lincoln, and has traced the growth of Lincoln's extraordinary instinct for public feeling, which was the basis of his political power. The volume will contain an interesting series of portraits, together with other illustrations.

A BOOK specially addressed to those who are perplexed by the conflict of science and religion will be published next Tuesday by Sir Isaac Pitman & Sons, under the title of 'The Future Life and Modern Difficulties.' The author is the Rev. F. C. Kempson, M.B., a Demonstrator of Human Anatomy in the University of Cambridge, and priest in charge of Dean, Bedfordshire. His purpose is to show that the doctrine of immortality, as a religious belief, is not affected by the investigations of science.

A NEW edition, carefully revised and much enlarged, of Mrs. Stope's 'Shakespeare's Warwickshire Contemporaries' will soon be issued by Mr. A. H. Bullen from the Shakespeare Head Press, Stratford-on-Avon.

THE many readers of 'The Golden Bough' will be interested to know that this month's issue of *The Classical Review* will contain a portrait of the Rex Nemorensis.

LORD CROMER has placed in the hands of Messrs. Macmillan & Co. for publication early next year a work on modern Egypt.

MR. A. E. W. MASON's story 'The Broken Road,' which has been a feature in *The Cornhill Magazine* this year, will be published by Messrs. Smith & Elder in volume form on the 12th of this month. It is a stirring tale of the British Raj in North-West India; its background the military road—to which the successive generations of an English family devote themselves as by instinct—with a cha-

racter-study of a native prince, and the effect upon him and his subjects of an education in England.

AMONGST the autograph collection of a deceased historical professor in North America sold in London during the past week we noticed with regret several evidences of the nefarious traffic in official records which was notoriously carried on during the Early Victorian period. These clippings and torn fragments displaying the autographs of official celebrities seemed to have been made chiefly at the expense of the records of the Exchequer or of the Treasury; but the State Papers were also requisitioned, and we noticed a fragment of a Board of Trade volume, the accounts of the expenses of the Plantation Office for the September quarter of 1693, which proves that this series was of earlier date than 1696, where the volumes of the Colonial Office begin.

MR. PETER RAYLEIGH's volume 'The Cogges of Fleet Street,' the publication of which has been postponed for some time, is to be published to-day by Mr. Elliot Stock. This second edition is much enlarged, and contains some new information concerning the early history of the society.

MESSRS. MAUNSEL & CO., of Dublin, will publish on the 11th inst. an epic poem entitled 'The Táin: an Irish Epic told in English Verse,' by Mrs. A. W. Hutton of Belfast. The poem forms an attempt to tell the story of the 'Táin Bó Cúalnge.' It is founded on a study of the original materials, and the author endeavours to bring out the human interest of the story in its own Gaelic atmosphere. The poem is followed by an appendix containing an account of the chief authorities, together with topographical notes.

MISS LATIMER, daughter of the founder of *The Western Daily Mercury*, has an article in that journal giving some unpublished letters, of 1857, from Leigh Hunt to Mr. Isaac Latimer. The latter had made Leigh Hunt's acquaintance when he was sent as a boy to the author with a proof, and became a friend. His gossip about Hunt, as related by Miss Latimer, is of biographical interest.

WE are sorry to record the death of Gerald Massey. He was in his eightieth year, and in his early days had been a frequent writer in our columns. Among his poems was one on the death of Sir William Peel, "Sir Robert's sailor son," which appeared in *The Athenæum* on the 12th of June, 1858. His 'Craigerne Castle' (which also contained poems), 'Glimpses of the War,' and 'The Ballad of Babe Christabel' soon obtained popularity. In 1889 he published a collection of his poems under the title of 'My Lyrical Life': several editions have been called for, and in each of these a few new short poems were inserted. Gerald Massey's desire was to be remembered by his prose works, but it is as a lyric poet sprung from the people that he will be known.

IN *Le Temps* of Tuesday evening (dated Wednesday) will be found an

article by M. Clermont Ganneau on the French and German search for the Jewish Bible of 400 B.C., and an account of the supposed discovery of the Persian dispatches relating to the destruction of the temple of the Egyptian Jews under the satraps of Darius, and its reconstruction three years later. The sacrifices to Jehovah are described.

PROF. A. C. BRADLEY will lecture on 'Shelley's View of Poetry' at the meeting of the Central Body of the English Association to be held at University College, Gower Street, on Friday, the 15th inst. Dr. T. Gregory Foster, Chairman of the Executive Committee, will preside.

A NEW international language, "L'Apoléma," is the subject of a volume by M. Raoul de la Grasserie, published by M. E. Leroux of Paris, in which it is shown that Esperanto is too much composed of Latin radicals to be generally accepted.

On the 15th inst. will appear in Paris, through M. Daragon, an exhaustive work on 'Le Château historique de Vincennes,' by Capt. F. de Fossa. This is in two quarto volumes of nearly 900 pages, with 180 plates and illustrations, and the edition is limited to 500 copies.

M. PAUL DÉROULÈDE will shortly issue through M. Juven a sequel to his first volume of souvenirs, with the title '70-71 : Nouvelles Feuilles de Route.'

AMONG recent Government Papers of interest, in addition to those noted under 'Science Gossip,' we may name Calendar of Scottish Papers, Vol. V., 1574-81 (15s.); and Education, History and Prospects of the Pupil-Teacher System (3d.).

SCIENCE

The Geological Structure of the North-West Highlands of Scotland. Edited by Sir Archibald Geikie, K.C.B. (H.M. Stationery Office.)

This important volume is a memoir of the Geological Survey which has long been anxiously expected. As far back as 1883 the ring of the official hammer was heard in the North-West Highlands, and by 1897 the field-work and the maps were virtually completed. Then came the great task of preparing the explanatory memoir. It is true that from time to time preliminary reports had been published by the Survey, and scientific papers by individual officers, so that the chief conclusions that had been established during the progress of the work came to be generally known. But still geologists were anxious for a detailed description worthy of the region. For the region of the North-West Highlands is in some respects without parallel in any other part of Britain, and it was felt that a country so interesting in its physical structure needed full treatment in a general memoir. Such a memoir might have no attraction for the so-called practical man, for these stern Highlands scorn to offer any temptation to the miner; but, on the other hand, to

the scientific student, seeking to gain some insight into Nature's work in the early building of Britain, the memoir would assuredly have exceptional interest.

Nor are we disappointed now that the volume has at length appeared. It is in truth worthy of the subject—the joint production of a number of geological surveyors, edited by Sir Archibald Geikie, under whom all the field-work had been carried on. The title-page bears the names of Dr. B. N. Peach, who is responsible among other things for the palaeontological part; Dr. J. Horne, the present Director of the Geological Survey of Scotland; the late W. Gunn; Mr. C. T. Clough; Mr. L. W. Hincksman; and Dr. Teall, who has written the important chapters on petrology.

Some of the most interesting parts of the volume are from the pen of Dr. Horne. To him we owe the admirable digest of the geological literature on the North-West Highlands, going back for well nigh a century; to him, too, we are indebted for an excellent sketch of the geological history of the district, in so far as it stands recorded in the rocks. A marvellous history it is, though much still remains hidden. First there was the formation of what is called the "Fundamental Complex"—an intricate assemblage of rocks, mainly gneisses, probably of plutonic origin, associated to a limited extent with crystalline schists that may represent altered sediments. Then came the intrusion of igneous rocks into this complex, forming a great series of dykes and sills, followed by a succession of earth-movements whereby some of the dykes became schistose, as shown long ago by Dr. Teall with regard to certain dykes near Scourie. Prolonged denudation wore down the ancient land that was formed of these Lewisian rocks—the fundamental gneiss of Lewis—and even at the present day it is possible in places to trace the surface of this Archaean plateau, carved into many a hill and valley, as it passes beneath the Torridonian rocks—the strata named from Loch Torridon. During the Torridonian or late pre-Cambrian period great piles of sedimentary matter were deposited, including those red sandstones and conglomerates that were pardonably enough taken by the earlier geologists for veritable Old Red Sandstone. It is notable that some of the phosphatic nodules in the Upper Torridon beds show indistinctly certain microscopic structures suspected to be organic; and should this suspicion be confirmed, we shall have here the earliest relics of life known in Britain. At the close of pre-Cambrian time the rocks suffered further denudation, but on this occasion they were submerged, and reduced to a plain of marine erosion. On this old sea-floor there was laid down during the Cambrian period a succession of deposits, including the quartzites still marked with multitudes of the burrows and casts of worms, followed by the fucoid beds and serpulite-grits yielding the famous *Olenellus* fauna, characteristic of the Lower Cambrian zone, which has been worked

out by Dr. Peach. These were succeeded by the dolomites and limestones of Durness; and then in course of time occurred those gigantic dislocations which have made the North-West Highlands classic ground for the study of many questions of geological dynamics.

The interest of the volume undoubtedly centres in the description and discussion of these stupendous movements of the earth's crust in post-Cambrian time. The rocks were then bent and broken to an astounding extent, as testified by a multitude of inverted folds and reversed faults: some of the rocks were literally sliced up, and piles of the huge slices were successively driven mile after mile westwards. The planes of disruption along which the masses travelled are known as thrust-planes, of which the most easterly, and probably the most important, is that of the Moine in Sutherland. Such was the intensity of the compressing force, acting generally from an easterly direction, that it urged vast masses of rock horizontally forwards along this plane, thrusting them from the eastern side of Loch Eireboll to the centre of the Durness basin, a distance of at least ten miles! Under the rough treatment involved in such transport, the moving rock became crushed along its base, and the fragments flattened out as though they had passed through a rolling mill, whence such rocks are said, in accordance with Prof. Lapworth's nomenclature, to be "mylonized." Not only are new physical structures thus set up in the displaced rock, but even new minerals are developed.

It is no wonder that the complicated tectonic features due to the prodigious earth-stresses which affected the Highlands in post-Cambrian ages, and which have been fully recognized only within the last five-and-twenty years, should have puzzled the older geologists, and occasionally led them astray. Murchison, on visiting some of the sections in the north-west, felt sure that he could trace a definite succession from the Lewisian gneiss and the overlying red sandstones, through the fossiliferous strata, upwards to the gneissic flagstones of the Central Highlands. In the face of some of the sections, could any one dare to say that these "Eastern schists" were not younger than the Durness limestone on which they rested conformably? Little did he suspect that the rocks in the North-West Highlands, apparently so clear and orderly in arrangement, represented the very essence of stratigraphical deception. Instead of retaining their normal position and sequence, the rocks have been so disturbed that the older rest in many places on the younger. Apparent conformability here counts for little or nothing, as was, indeed, pointed out by Nicol of Aberdeen in his famous controversy with Murchison. Other observers since Nicol's day, including Prof. Bonney and Dr. Callaway, have contributed from time to time towards a better reading of the Highland succession; but the chief advance must be credited to the brilliant researches of Prof. Lapworth, whose views of mountain

structure brought the work in this country into line with that of such continental authorities as Suess and Heim and Brögger. Even now, after a quarter of a century's work among the Highland rocks, the Geological Survey finds many a puzzle still unsolved; and of these puzzles the most perplexing is that of the age and origin of the series of crystalline schists which lie to the east of the Moine thrust-plane and spread thence far over the Highlands.

The area described in the memoir under review forms the western part of the counties of Sutherland and Ross, and is virtually bounded on the east by these Moine schists. This region includes the narrow strip of country which stretches for upwards of a hundred miles from near Cape Wrath to the south of Skye, and is known from its structural peculiarities as the "Belt of Complication." Some idea of its extraordinary character may be obtained from the beautiful coloured map, on a scale of four miles to one inch, which accompanies the memoir; but, to realize the immense labour and patience of the surveyors in unravelling its intricacies, reference should be made to the original maps executed on the six-inch scale. Much information, too, may be gained by consulting the model of the Assynt district, made by the Survey for the St. Louis Exhibition, of which a copy is now exhibited in the Museum of Practical Geology. Nor should mention be omitted of the admirable views of scenery, from photographs by Mr. Lunn, with which the present memoir is liberally illustrated.

As it is often said—and not without reason—that the memoirs of the Geological Survey are ill-printed and high-priced, it is pleasing to observe that in this case the volume is excellently printed and illustrated, and published at a moderate price. It is not easy to understand why the Scottish memoirs should generally be "got up" much better than the memoirs on England and Wales.

SOCIETIES.

ENTOMOLOGICAL.—Oct. 16.—Mr. C. O. Waterhouse, President, in the chair.—Mr. P. H. Jackson was elected a Fellow.—Mr. A. H. Jones exhibited a series of *Pieris napi*, var. *bryoniae*, from comparatively low altitudes, taken in June at Pesszér, near Budapest, showing a wide range of variation.—Mr. W. J. Lucas showed for Mr. M. Burr examples of *Apterygida albipennis*, discovered by him near Dover this year, and a male specimen of *D. verrucovirus*—an inhabitant of Scandinavia—from the same locality.—Mr. H. Campion sent for exhibition the rare neuropteran *Platyclesia roeselii*, Hagenb., taken on September 13th, near Herne Bay; and Mr. E. W. Campion an aberrant male specimen of *S. sanguineum* from Epping Forest, suggesting relationship with certain Orthoptera.—Mr. Lucas also showed two *Calopteryx virgo* of his own from the New Forest, exhibiting failure in pigment.—Mr. W. J. Kaye showed specimens of *Callicore aurelia*, Guen, and a photograph of its larva, with the remarkable branch-like horns rising out of the head. The whole life-cycle is but nineteen days.—The Rev. F. D. Morice exhibited, side by side, a normal male specimen of the bee *Anthidium manicatum*, L., and a monstrosity or malformation of the same insect, from Argentat, Corrèze, France.—Dr. T. A. Chapman said this malformation had clearly no causation in any larval injury, but dated from an early period of embryonic life.—The President exhibited a living ant, a species of *Camponotus*,

which had been found by Mr. Watson at Kew, in a pseudo-bulb of an orchid (probably a *Bulbophyllum*) from the Gold Coast. The bulb was much excavated, but it had no opening by which the ant could have entered. He also showed a large wasp from German East Africa (a *Salius* allied to *dedax*) with a spider, a Mygale rather larger than itself, but which it had captured and was carrying off.—Lieut.-Col. Neville Manders exhibited a melanic variety of *Hestina nama*, captured near Darjeeling; and a monstrosity of *Papilio krishna*, from Sikhim, in which the wings on the right side were much larger than those on the left.—Mr. H. Main exhibited the larva of a Hymenopterous parasite of *Pygaria bucephala*, of great size comparatively to its host.

BRITISH NUMISMATIC.—Oct. 23.—Mr. Carlyon-Britton, President, in the chair.—The President announced that the Queen of Norway had honoured the Society by becoming one of its Royal Members. He then read a monograph upon 'The Berkeley Mint in Gloucestershire,' in which he was able to adduce evidence from the charters of Henry II., Richard, John, and Edward I., that the right of coining was granted and confirmed to the Fitzhardings of Berkeley from about 1154 to 1230, and to show by inference that this was but the continuance of a privilege enjoyed by the town from at least the time of Edward the Confessor. When he began his researches, only three coins of this mint were believed to exist; but he had been able to compile the following list of early silver pennies: Edward the Confessor, Hawkins No. 220, + EDGAR ON BEORC; another, similar, but reading BERCLE; No. 221, + DRISII ON BEOR; No. 227, + EDGAR ON BEORC. William I., Hawkins No. 242, + LIFFINE ON BARCI (for Barci). Henry III., Hawkins No. 287, —AND ON BERI (probably for RAND = RANDVIL on Bark). The last coin had previously been attributed to Berwick, but that town was not then an English possession.—Fleet Surgeon A. E. Weightman contributed a comprehensive treatise on the bronze coinage of Queen Victoria, 1860-1901. In this paper the writer disclosed the almost endless varieties of dies which have been used to produce the present result, as represented on our pennies, half-pennies, and farthings of to-day. When the harder bronze metal superseded the copper in 1860, it necessitated a series of experimental dies before one was finally adopted; thus during the first two years there were constant changes of detail. The design then selected remained in use until 1873; but during the following nine years there was again a period of continuous alteration until the present form emerged. In all, apart from the usual date progression, the writer was able to instance the use of nearly a hundred and fifty varieties of dies, most of which he exhibited, many being illustrated on lantern-slides.—Mr. Bernard Roth read a short account of a hoard of at least a hundred English coins found at Brunnen, near Lucerne. Unfortunately, nearly all had found their way to the crucible, but five were examined by him, viz., Edward III., two groats and a half-groat of the annulet coinage and London mint; Richard II., penny of the York mint, and another with lys on the king's breast.—Dr. G. A. Auden exhibited an interesting find of Northumbrian relics of the ninth century, from the Castlegate, York, consisting of stycas of Eanred and Ethelred II., and a small leaden cross ornamented with the impressions of both the obverse and reverse of a stycas of Osberht. Other exhibitions were: Mr. Carlyon-Britton, silver pennies of William I. and Henry III. of the Berkeley mint; Dr. Henry Laver, a forgery of a stater of Cunobeline resembling the coin of Addedomarus, Evans xiv., 5; Mr. Hamer, a specimen of the original Birmingham Workhouse token for sixpence, with a modern imitation for comparison; and Messrs. A. H. Baldwin, Stanley Bousfield, and W. Sharp Ogden, varieties of the bronze coinage of Britain and the colonies.

MICROSCOPICAL.—Oct. 16.—Dr. J. W. H. Eyre, V.P., in the chair.—A Warington microscope formerly belonging to Dr. W. B. Carpenter, illustrated in the first edition of 'The Microscope and its Revelations,' presented by Mr. J. E. Ingpen, was described by Mr. Rousselet.—The Chairman called attention to an interesting exhibit prepared by Dr. Hebb, who, under a large number of microscopes, showed a series of preparations

representing a day's work in the clinical laboratory of a London general hospital. The exhibit included bacteriological and histological specimens of the products of numerous diseases.—Mr. Tavener exhibited stereo-photomicrographs of water mites, taken with a stop behind the objective, as described at a previous meeting. They were taken in their natural colours by the Sanger-Shepherd three-colour process, and were admirably executed.—Mr. Rousselet exhibited a pair of cutting forceps made by Mr. Curties, and a pair of forceps scissors made by Mr. Traviss, each designed for the purpose of cutting off and holding pieces of pondweed contained in micro-tanks, upon which were organisms it was desired to examine under the microscope.—A paper by Mr. A. A. C. Eliot Merlin, 'On Ghost Images in the Secondaries of *Coscinodiscus asteromphalus*, with some Remarks on the Highest Useful Ratio of Magnifying Power to Aperture,' was read by Dr. Hebb. In an experiment suggested by some remarks of Mr. Nelson, the author was able to distinguish well-defined ghost images of the condenser stop in many of the cap perforations of *C. asteromphalus*.—Mr. Beck and Mr. J. W. Gordon offered some observations on the paper.—A further paper by Mr. Merlin, 'On a New Prismatic Ocular,' was read by Dr. Hebb. The author found that prolonged observations with the microscope in an upright position greatly fatigued the eye, and it occurred to him that by a properly designed prism a comfortable position might be secured.—Mr. E. M. Nelson computed a prism of the kind required, a diagram of which was drawn on the blackboard. It was constructed for the author by Carl Zeiss, and has proved efficient and satisfactory.—A note by Mr. Nelson on a new $\frac{1}{4}$ -inch semi-apochromatic objective was then read. It had a working distance of 1mm., its N.A. was .74, and its initial power 60'. The lens was computed by Mr. Conrad, and was manufactured by Messrs. Watson & Sons.—A paper by Mr. Alfred Letherby on 'Systematic Exposure with Transmitted Light in Photomicrography' was taken as read.

MEETINGS NEXT WEEK.

Mon. Royal Academy, 4.—The Bones and Muscles of the Trunk, Lecture II. Prof. A. Thomson.
London Institution, 5.—Ancient Egyptian Houses Illustrated. Prof. W. M. Flinders Petrie.
Royal Institution, 5.—General Monthly.
Society of Civil Engineers, 7.30.—Bridge Roads in the West Indies. Mr. H. C. Haughey.
Aristotelian, 8.—Mr. R. B. Haldane's Presidential Address on 'The Methods of Modern Logic and the Conception of Infinity.'
Society of Civil Engineers, 8.—President's Address.
Anthropological Institute, 8.15.—A method of ascertaining the Stature and making other Measurements of the Living Person. Prof. D. J. Cunningham.
Wed. Entomological Soc.—On some of the Butterflies of Tobago, Mr. G. Laver. On some Scarce Species of Nycterbidae (Parasitic Diptera) from Ceylon, Mr. Hugh Scott.
Thurs. Royal Academy, 4.—The Bones and Muscles of the Trunk, Lecture III. Prof. A. Thomson.
Royal Society, 4.30
Linnean, 8.—On the Origin of the Di-trimerous Whorls among Dipterylona, Rev. G. Henslow; 'Unrecorded Acari from New Zealand.' Mr. A. D. Michael; 'On *Enigmatisma africana*, a New Genus and Species of Diptera.' Mr. R. Sheldow.
Cheltenham, 8.—On Gaseous Nitrogen Trioxide. Mr. H. B. Baker and Miss M. Baker; 'The Atomic Weight of Tellurium.' Messrs. H. B. Baker and A. H. Bennett; and other Papers.
Fri. Royal Astronomical, 6.
Physical, 8.—Dimensions on 'The Use of Variable Mutual Inductances.' Paper on 'A Graphic Method for Stream-Lines and Equipotential Surfaces.' Mr. L. F. Richardson; 'On the Lateral Vibrations of Bars supported at Two Points with One End Overhanging.' Dr. J. Morrow.

Science Gossip.

THE anniversary meeting of the British Astronomical Association was held on Wednesday at Sion College. Mr. Levander (who was re-elected President for the ensuing year) delivered an interesting address on the most salient events in astronomy during the past year, and on the history of the Association since its foundation in 1890. Mr. Hardcastle and Capt. Grant were elected Honorary Secretaries—the latter in place of Mr. Petrie, recently deceased.

THE REV. EDMUND LEDGER will deliver at Gresham College, next Tuesday, Wednesday, Thursday, and Friday, four lectures, chiefly upon the moon, its orbit and its mountains.

THE Second Interim Report of the Royal Commission on Human and Animal Tuberculosis, with an Appendix on the Pathogenic Effects of Human Viruses, has just been issued as a Parliamentary Paper. The price of the two volumes is 13s.

THE SCIENCE LIBRARY, South Kensington, has been transferred to the new buildings adjoining the upper floor of the Southern Galleries of the Museum. It is reached through the Machinery Galleries, on the west side of Exhibition Road.

A THIRD volume of the Oxford section of the Astrographic Catalogue has recently been published under the direction of Prof. Turner, containing measures of rectangular co-ordinates and diameters of 62,713 star images on photographic plates with centres in declination + 29°.

MR. THADDEUS KASSNER, whose explorations of Central Africa date from 1893, and who presented many specimens of his acquisitions on that occasion to the British Museum, is about to leave Johannesburg on a new expedition. He proposes to proceed to Cairo via the Congo State, German East Africa, and the Soudan, and will devote special attention to the search for minerals.

THE ANNUAL REPORT OF THE LIVERPOOL ASTRONOMICAL SOCIETY, for the session 1906-7, contains, besides the address of the President, Mr. W. E. Plummer, on 'Unsolved Problems in Astronomy,' several interesting papers, particularly by the Rev. R. Killip on the planet Jupiter, and by Mr. F. W. Longbottom on photographic work with a 12½-inch reflecting telescope.

THE moon will be new at 10h. 39m. (Greenwich time) on the night of the 5th inst., and full at 4 minutes past midnight on the 19th. She will be in perigee on the morning of the 9th, and in apogee on that of the 25th. A transit of Mercury will take place on the 14th: the ingress at 10h. 25m. in the morning, the egress at 1h. 48m. in the afternoon, so that the whole phenomenon (which will be in the northern hemisphere of the sun) will be visible in this country. An occultation of ξ Tauri will take place on the morning of the 22nd, and of δ Geminorum on that of the 24th. Mercury will be visible in the evening at the beginning of the month, and in the morning at the end of it, situated in the constellation Libra. Venus moves during the month from Libra into Scorpio; she will be in conjunction with Mercury on the evening of the 7th, and very near Antares on the 15th. Mars is moving in an easterly direction through Aquarius; he will be in close conjunction with the moon on the 12th. Jupiter is on the meridian at 6 o'clock in the morning on the 7th, and at 5 o'clock on the 23rd; he is nearly stationary in the constellation Cancer. Saturn is also approaching his stationary point; he is in Pisces, and in conjunction with the moon on the 14th; on the meridian at 8 o'clock in the evening on the 14th, and at 7 o'clock on the 29th, when he sets soon after midnight.

A CALCULATION of the orbit of Mellish's comet (e, 1907) has been made by Herr Ebelt, of Kiel, from which it appears that the perihelion passage took place so long ago as September 14th, at the distance from the sun of 0'98 in terms of the earth's mean distance. The comet will be nearest the earth on the 10th inst., at the distance 0'42 on the same scale, or about 39,000,000 miles. Its brightness is now little more than twice as great as at the time of discovery, and after next will slowly diminish, so that the comet will always be telescopic. It is now situated in the constellation Monoceros, from which it will pass next

week into the northern part of Orion, the calculated place being about four degrees to the north of α Orionis on the 6th, moving in a north-westerly direction towards Taurus.

ADMIRAL WALKER communicates to No. 4208 of the *Astronomische Nachrichten* a number of photographic observations of small planets, one of which, supposed to be Sapientia, appears to be a new discovery, registered by Mr. G. H. Peters on June 16th.

Ast. Nach. No. 4209 contains the results of a large number of observations of double stars obtained by Mr. Burnham with the 40-inch refractor of the Yerkes Observatory.

FINE ARTS

OUR LIBRARY TABLE.

THERE is no end to the making of English picture-books on French scenery and architecture. The French do not return the compliment. When they write about England they usually produce a learned monograph on some English classic, the counterpart of which is never written in our country on French literature. The picture-book before us, *Cathedral Cities of France*, by Herbert Marshall and Hester Marshall (Heinemann), is one of the best of its class. The sixty illustrations in colour are nearly all admirable, and in agreeable contrast to the tiresome specimens of photography which have almost destroyed the craft of the book-illustrator. Infinite time and trouble seem to have been devoted to the creation of the pictures. Evreux was first seen "in the light of a summer sundown, a purple haze, mystic, wonderful, hanging like a veil over the little town," and this effect is excellently reproduced with the indistinctness of outline which often marks a summer evening in Normandy. The travellers do not go very far south, Bordeaux being the only really southern town visited, and it does not enjoy a clear southern atmosphere by reason of its riverine situation, so the haziness here represented is accurate. Périgueux, however, though a little further north, has a meridional atmosphere in the summer, the time at which that city seems to have been visited, but the artist has failed to reproduce its transparent effects. The only criticism we have to make of the pictures is that they are all of the same tone and colouring. Nevertheless they form a charming collection of studies in which architectural detail is as skilfully limned as are the movement and costumes in the streets—one of the views of Chartres presenting a beautiful example of these features.

As more than fifty cathedral cities of France remain untouched by Mr. Marshall's pencil, we hope that he will continue the series. Should he do so, he might encourage his companion to put a larger quantity of original work into the letterpress and to eschew "padding" especially that which takes the form of guide-book erudition, drawn presumably from the inanimate pages of the conscientious Joanne. A better choice also might be made in the quotations from less technical authors, as, for example, when Mr. Henry James is cited with approval as having remarked that Jacques Cœur, the builder of the famous "Hôtel" at Bourges, was "a Vanderbilt or a Rothschild of the fifteenth century"—a saddening comparison, which reveals a deeper knowledge of modern millionaires than of the French Renaissance. Compilers of picture-books often think lightly of their explanatory letterpress, but in this volume there are so many scattered passages of interest as to make us regret that it contains

any writing which is not original. The authors are evidently new to France; witness their explanation that Arthur Young was "an agriculturist of the 18th century," or their omission, in the long description of St. Front at Périgueux, of any reference to the ruthless and fatal "restoration" of that church under the Second Empire. But their very lack of familiarity with the country might make their original notes of travel the more valuable, as they are evidently intelligent as well as artistic observers. The index needs some revision.

Solomon's Temple: its History and its Structure. By the Rev. W. Shaw Caldecott. With a Preface by the Rev. A. H. Sayce, (Religious Tract Society.)—Mr. Caldecott's book on the Tabernacle having met with the success it deserved, he has now published a similar volume on the Temple of Solomon. It is founded mainly upon the Old Testament writings, which are handled in a broad manner as historical compilations from a much larger body of records, and a good defence is offered for the authority of the Books of Chronicles. Mr. Caldecott makes short work of impossible figures and numerical estimates, which he terms "exoteric"; but he has no difficulties about Elijah's three and a half years' drought. As a rule, his treatment of the documents is moderate and sane; but he seems to forget sometimes that in estimating rulers as "good" or "bad" he is following admittedly one-sided evidence. Traditional ideas are not easily got rid of, and often it is just as well; but it is curious that it does not seem to have occurred to Mr. Caldecott that there is something odd in denouncing the idolatry of the image of Apis, the "golden calf," on one page, and in depicting on another an imaginary Holy of Holies with sheep-headed golden cherubim which suggest corresponding analogies with the ram-headed sphinxes of Egypt. The same traditional point of view, based upon priestly evidence, deprives Mr. Caldecott (like most other writers) of the power of appreciating the intellectual supremacy of those two remarkable queens, Jezebel and her daughter Athaliah. The book is as much a history of the kings of Israel and Judah, of whom he sets forth an amended chronology, as an account of Solomon's Temple; but though sometimes vivid and even dramatic, it is written in a confused and repetitive style, and occasionally we find contradictions (as on pp. 82 and 94 about the peace between Israel and Judah), and some uncertainty in treating of contemporary Egyptian history (e.g. pp. 71-2). Such a statement as the following is curious both as to grammar and theology:

"Having promised, in the first place, to 'do all Jehovah's words, and to be obedient to Him' (Exodus xxiv. 7), Jehovah had the right to add, from time to time, such explanations and amplifications of His commands as seemed to Him necessary, or to be called for by the condition and changing circumstances of the people. Of such additions the later books of the Pentateuch largely consist. It was, therefore, inevitable that their contents should also be looked upon as a part of the covenant entered into."

Among misprints we noticed "Ormi" and "prophecyed," and the date 831 (for Uzziah's death); whilst "Sultana Valide" should not be quoted without a correction. There is no such word as Sultana in Turkish or Arabic.

THE GOUPIL GALLERY SALON.

THIS, the second of what is intended to be a series of annual exhibitions to be held in Messrs. Marchant's spacious premises, is

perhaps not so good as the first. It is still, however, so far superior to the average collection of modern pictures shown in the West End as to deserve that public support which may encourage Mr. Marchant not only to continue these shows, but also to select carefully his exhibitors from the more genuine of living artists, who, though perhaps imperfectly, do at least follow their own artistic instincts, rather than from those meretricious imitators of the successful man of the hour who always lie in wait for the ignorant purchaser.

There is in the present gathering a sufficient sprinkling of the works of painters of the latter category to make one a little uneasy for the future of the gallery, yet on the whole it is rather the better side of English painting that is shown here. As was the case last year, Mr. James Aumonier scores well with a little picture most sensitively painted—a golden-brown web of subtly interwoven tones, its modesty and truthfulness making it seem desirable amongst the more strident productions of a later generation: there is nothing in the first room equal to it in quality. Mr. David Neave's *Twilight* has as much distinction of design, but has not the intimate realism of Mr. Aumonier; while Mr. Talmage in his *St. Martin's Church* has the cleverness of realization, but expends it on a rather dull and photographic conception. Mr. Hartrick's *Christmas Morning on the Cotswolds* has many excellent qualities, which somehow refuse to be welded into a single picture. A large work by Mr. Frank Brangwyn, *The Tinker*, will be eagerly looked for by his many admirers, and presents his usual merits and defects. Of the former is the firm and confident handling of paint on a large scale, which has charm we are far from denying even while we regret the fervid admiration with which the younger generation of art students regards it: this makes of Mr. Brangwyn a public danger, it being fatally easy to copy his faults. We are pleased also to note in the leaning figure of the idler to the spectator's left a touch of fresher observation than he has offered us lately. On the other side of the account must be placed the unscrupulous use of tone values (dating, we think, from the artist's disastrous encounter with the late Arthur Melville), which makes his work not merely fiction, but also violent fiction. The fact that his structure is different from that of nature we should be delighted to condone; but it is obviously and contentedly lacking in the mystery of nature.

Nor is this deficiency, as the proximity of Mr. Aumonier's subtler painting might suggest, the necessary result of Mr. Brangwyn's partiality for masses of flat unbroken colour. We are fortunate in finding in the next room a picture of even larger and more tranquil execution which has in it a hint of this mystery, this power of suggesting more than is positively stated in paint. *Night* is one of the best things that Mr. Orpen has done, and shows signs of the coming of that power to endow flat colour with life and mystery, to make of it a starting-point for the imagination, that has always been one of the prerogatives of a great painter. Criticism has so often shirked analyzing this suggestive quality of fine tone in painting, treating it as one of those things only to be fathomed by the born genius, that we may be excused for utilizing the occasion to dispel a little artificial fog.

Modern painters are expected to achieve a complete realization of the world—to render with the utmost exactitude of imitation the manner in which light affects different objects, and to show how the

appearance of modelling on these objects is affected by their own colour and texture and substance. In the work of ninety-nine out of a hundred these difficulties are approached perhaps conscientiously, perhaps ingeniously; but the thing remains a complex task of imitation, not a means of self-expression. To the hundredth, however, the complexity of tone-values as modified by texture becomes a simple thing. You may see a drawing by Charles Keene of a group of workmen, perhaps, wherein the varied degrees in which the blacking has rubbed off the men's shoes, the little shininess of their coats at the elbow, the weathering on the exposed portions of the face, are all hit off with a nicety that mocks your most painstaking realist, yet hit off by values not literally true at all—nay, the artist does not so much express these things as force the beholder to fancy them. And all the greatest modern painters have something of this magic in their handling of that dullest thing in the hands of a dullard, the treatment of textures.

Now we submit that this suggestion of more than the artist paints is not entirely inexplicable. Consciously or unconsciously, the artist does not compare the modelling of one object with that of another, but regards their variations as a kind of scale receding harmonically towards a "vanishing-point" of modelling like the varying dimensions of a perspective drawing towards a linear vanishing-point. It is this instinct for progressive variation in textures that makes the difference between the quality of a flat tone in one painter and in another. The silhouettes of one painter are flat indeed to us, and empty of form; but with another the scale of delicate modelling vanishes so inevitably and so naturally that the mind never dreams that the progression need cease in fact, as it evidently must in appearance, and we imagine whole worlds of form beyond what is actually seen. Hence a mysterious quality of infinity in the flat sheet of paint which is an intellectual, not a technical feat.

Aptitude for modern painting is not a little bound up in readiness to give art the benefit of this "vanishing-point of modelling," in making painting the symbol of infinity, not the record of a large number of things.

Now Mr. Brangwyn simplifies boldly enough, in all conscience; but his scale of values is arbitrary and approximate—sufficiently subtle, no doubt, to explain the matter-of-fact meaning of his design, but not sufficiently in tune to lead us through so finely modulated a range of tone that the final chord of blank space sets us, by sheer force of impetus, dreaming of the unknown beyond. This in a large measure Mr. Orpen does, and his picture is beautiful where Mr. Brangwyn's is theatrically effective. Perhaps the head of the lady would have gained by more alertness on the part of Mr. Orpen, more readiness to seize boldly on a form, in no matter how unexpected a direction—matters in which Mr. Orpen is usually capable. Perhaps, also, the effect of lamplight had been more effective with a little more concentration as the planes so gently, so gradually, reflected more and more directly the lamp. But these are minor criticisms on a really beautiful work, and one that marks an advance in the painter's talent. Hardly hitherto had we foreseen in him a colourist.

The other meritorious works at the Goupil Gallery must be treated briefly, but there are several of great merit. Such are the clear, fresh *Matinée de Juin* by Emile Claus, slightly spoilt by a too pretty sky; the *English Cottage Homes* of Mr. Buxton Knight;

and the *Pinks and Pansies* by Mr. Clausen, which is nevertheless not quite so good as his own 'Cherry Blossom' at the Institute, or as the pure and brilliant *Flower Group* sent here by Mr. Philip Connard. Mr. Fred Jackson's *Calves in an Orchard* is a capital study in the manner of the late James Charles, not very well composed. Among a collection of drawings and water-colours, inferior to the corresponding one last year, we may mention good work by Mr. Livens and Mr. Lambert, Mr. Muirhead Bone and Mr. George Thomson.

PAINTINGS, DRAWINGS, AND ETCHINGS BY ANNA AIRY.

THESE works at the Carfax Gallery may conveniently be noticed at the same time as the work at the Goupil Gallery. The artist shows herself in two distinct aspects. As mistress of a precise and careful, if rather artificial draughtsmanship—charming in such a coloured design as No. 11 (which is entitled *After Japanese*, though we should never have thought it), or in the *Siesta*, a design, not quite so good, of barnyard fowls (the title again is of no great suitability)—she moves us to admiration. As a maker of large and clumsy pictures in oil, she belongs to the worst class of painters for exhibition. As a pencil portraitist the artist does well within modest limits.

THE ROYAL SOCIETY OF BRITISH ARTISTS.

CERTAIN pictures here—mainly landscapes—rise above the level of their surroundings. Mr. East, the President, is notably more successful with his water-colours than his oils, *The Manor Lane* having a spontaneity and force of colour that make it acceptable; and in the same medium may be indicated *The Baptistry of St. Mark's, Venice*, by Mr. Walter Tyrwhitt, good in its darker passages, and Mr. Ellis's *Old French Town*.

Among the oil paintings, Mr. Elphinstone's *The Flats, Poole Harbour*, is one of the best, broadly designed, and well executed but for a slight "paintiness" in the sky. Mr. Elmer Schofield's pictures, too, are superior to their surroundings, as is also *En Famille*, by Mr. T. F. M. Sheard, the only figure picture that can well be singled out for praise. There is some charm in the colour of the landscapes of Mr. Paul Paul, notwithstanding that they are careless and incomplete.

ROWLANDSON'S DRAWINGS AND PRINTS.

THESE drawings at Mr. Gutekunst's Gallery show Rowlandson not in his most unctuously humorous vein, but in perhaps his pleasanter part, as a delineator of landscape. There is nothing daintier than some of these compositions, wherein the artist flings off complex designs with a lightness that seems like improvisation. In such drawings as *The Fête, or Public Breakfast*, or the *Bell Inn, Hampton*, almost more delightful in its dainty filigree of variously diluted inks, it is difficult not to feel that he flatters the pleasure pageants of his time—that these are rather designs of how such things should look than records of actual appearance. Else were comparisons too painful between the art, the spacious leisure and beauty of these relatively recent picnics, and (shall we say?) Earl's Court, their modern equivalent. *Racing* and the two designs of *Old Putney Bridge*—one of which is apparently *Kingston Bridge*—may

also be mentioned as among the best of this interesting collection.

THE WORK OF G. F. BODLEY, R.A.

It is hardly too much to say that, with the possible exception of Pugin, Mr. Bodley was the only true exponent of the Gothic revival. As time passes, the work of his predecessors and contemporaries seems to grow increasingly jejune and sterile. Architects, at any rate, are feeling this dullness to be intolerable, if one may judge by the curious confusion into which church design has fallen, while they are occupied in frenzied struggles to break through the meshes of the Gothic net.

It was while other men were striving after originality at any price that Mr. Bodley pursued his serene and dignified way, undisturbed by the architectural fashions of the hour, free from all modern cant about the "personality of the artist," and solely concerned that his work should be beautiful. Beauty is compact of many elements, and to select those which more than others are characteristic of his designs, one might point to their essentially manly attributes of strength and refinement, displayed in delicacy of detail combined with austere restraint and dignified proportions. After some early essays in a rather stiff French manner, Mr. Bodley ultimately adopted the Edwardian phase of English Gothic as the type upon which his subsequent creations were based. His earliest works were produced in a not unnatural state of violent reaction against the influences at work in Sir Gilbert Scott's office, where he had been a pupil. St. Michael's Church, Brighton (now fallen upon evil days), and St. Martin's, Scarborough, where William Morris, Rossetti, and Madox Brown collaborated in the decorative details, represent this early phase. St. Salvador's, Dundee, and All Saints', Cambridge, belong to the transition period when he was feeling his way to the markedly English manner in which all his more important works were produced. The exquisite Church of St. John, Tue Brook, with its sumptuous colour-scheme, was erected in 1869 or 1870, after he had entered into partnership with the late Thomas Garner, and is the first example of his fully developed style. The early seventies are distinguished in the annals of church building by the erection of the two most remarkable churches of the nineteenth century. It is impossible to forget the shock of revelation produced by a first visit to the Church of the Holy Angels, Hoar Cross. The very savour and sentiment of antiquity seem to cling about its grim and blackened tower, and vivify the almost visionary splendours to be found within. And this church was designed at a period when dullness was vying with vulgarity for the supremacy of the architectural world. The other church is St. Augustine's, Pendlebury, situated not, as Hoar Cross, amid pleasant woodland scenery, but in a Manchester suburb. It is a simple aisleless parallelogram, magnificently proportioned, and dominates the level squalor of its surroundings as perhaps no more complicated building could do.

In forming an estimate of Mr. Bodley's work during this central period of his career we must not forget how much he owed to the energy and learning of his gifted partner. Indeed, many buildings have been commonly attributed to him which were either wholly or in the main the work of Mr. Garner; such as, e.g., St. Swithin's buildings at Magdalen College, Oxford; the London

School Board Offices; St. Michael's Church, Camden Town; the St. Paul's reredos; and the magnificent Liverpool Cathedral design, submitted in the first abortive competition.

About the year 1886 the partners seem to have agreed that a design must be the work of one mind, and from this time onwards the share of each in the work of the firm becomes distinct and easily separable. Mr. Bodley's church in the Duke of Newcastle's park at Clumber belongs to this period. It is a small cruciform building surmounted by a lofty spire of red stone, and marked by an air of reposeful dignity, and by that admirable adjustment of parts which gives grandeur of scale to a work of very modest dimensions. The finely calculated interior effect has been marred by incongruous fittings added by a coarser hand—in justice to Mr. Bodley's memory be it said.

It would be tedious to enumerate a tithe of the ecclesiastical work of the most varied character upon which he was engaged during the last twenty years of his life. The churches at Danehill, Hackney Wick (the Eton mission), Cowley, and Eccleston may be singled out for special mention; and the designs for the cathedral churches of Washington and San Francisco, upon which last he was working up to the time of his fatal illness.

It is impossible to think of Mr. Bodley's work apart from his great achievements in coloured decoration. This was perhaps the side of his work in which he took the keenest interest. A study of the scanty remnants of mediæval colour surviving in this country provided a groundwork upon which he built up a markedly individual manner. In this, it must be remembered, he stood alone. The attempts of his predecessors in this direction had resulted in ludicrous failure; and yet the roof and wall paintings at Tue Brook and Pendlebury show no signs of immaturity, but rather display the same masterly attainment that is conspicuous in the delicate decorations at Cowley.

It was said at the beginning of this notice that Mr. Bodley was in truth the one exponent of the Gothic revival. His works alone—including, of course, those for which he was jointly responsible—display, as far as is possible under the prevalent hostile conditions of workmanship, the Gothic spirit, as distinct from the mere reproduction of mediæval forms. It was just because he drew his inspiration from the heroic past, and because he was obsessed by no sorry ambition to be "up to date," that he was so far in advance of his time. His works are enduring witnesses, in an age of self-advertisement and "push," to an ideal of dignified calm, and proclaim the uncomprehended mysteries of refinement and repose.

F. C. EDEN.

'DISCOVERIES IN CRETE': HOMERIC WEAPONS.

University College, Cardiff.

LET me acknowledge at once that Prof. Ridgeway has brought in a true bill as to my statement of his views as to bronze and iron swords. It is clear that Prof. Ridgeway meant that a real bronze sword is referred to in the passage in Homer which he quotes. My error was due to the fact that when writing the passage in question I had before me only Prof. Ridgeway's general statements on pp. 294-5, where he seems to imply that bronze only survived for defensive armour. I should have remembered that he had modified these statements

elsewhere. If at the time I had re-read pp. 304-5, I should of course have altered my argument. I owe Prof. Ridgeway an apology, and am delighted to give it.

It gives me real distress, too, to learn that Prof. Ridgeway has a general impression that I have ignored or slurred over his invaluable contributions to prehistoric archaeology. I fully acknowledge the influence that Prof. Ridgeway's work has exercised on all British archeologists since his first memorable article appeared in the *J. H. S.* for 1896.

I can only wish that Prof. Ridgeway had written to me personally, so that I could have endeavoured to put the matter right in the new edition of my book that is being published at this moment.

RONALD M. BURROWS.

Fine-Art Gossip.

THE frontispiece of *The Burlington Magazine* for this month is a photogravure plate of the interesting picture by Constable, 'Dedham Vale,' painted in 1811, and now on view at Messrs. Agnew's winter exhibition. Prof. Holmes discusses the picture in an article. The question of the decoration of the Palace of Westminster is treated at considerable length, both from the technical and the financial aspects of the case, in a leading article. Dr. W. Bode discusses a Venetian Renaissance bronze bust of Aretino and a similar bust of an old woman in the collection of Mr. Widener of Philadelphia. Mr. Herbert Cook contrasts with a portrait by Ambrogio de Predis in Sir Frederick Cook's collection the portrait of a man by Leonardo in the Ambrosiana Gallery, Milan, in which recent cleaning has revealed the presence of a sheet of music in the sitter's right hand. Special plates depict a Chinese figure of Kuan Yin, painted with coloured enamels, and a piece of fifteenth-century Flemish tapestry of historical interest, representing the Emperor Frederick III., Æneas Sylvius, Pope Pius II., the Elector Palatine of the Rhine, holding the coronation dishes, and the Elector of Brandenburg. The error which brings these four persons together is explained in a note.

An inexpensive guide to Bartolozzi engravings has long been needed, for the late A. W. Tuer's work maintains a somewhat prohibitive price. Mr. J. T. Herbert Baily, editor of *The Connoisseur*, is publishing in a fortnight a special Bartolozzi number, which will contain not only forty full-page plates, but a complete list of 2,000 engravings in the British Museum, with sizes, dates, and states. In addition, it will record the auction prices of the last six years.

MESSRS. DENT will shortly publish, under the title of 'Vasari on Technique,' the thirty-five chapters forming the Introduction to Vasari's 'Lives.' This is the first time that these chapters have been translated from the Italian into any other European language, in spite of their great value to students of art. The translation, which is the work of Miss Louise S. MacLehose, has been revised and edited, with an Introduction and notes, by Prof. G. Baldwin Brown. Of the many illustrations to be included, several have not before been published.

VARIOUS changes have been made in the public galleries at Edinburgh. The two well-known Burns portraits by Alexander Nasmyth in the National Gallery at the Mound have been removed to the Portrait Gallery in Queen Street. The portrait of David Hume by Allan Ramsay has been

transferred to the same gallery; while the portraits of Wilkie and of Runciman have been placed at the Mound Gallery.

Mr. G. H. KIDDALL, one of the churchwardens of Alford Church, Lincolnshire, writes in reply to Mr. Hartshorne's letter in *The Athenæum* of the 12th ult.:-

"The vicar was away upon a holiday at the time, and the churchwardens had specially directed that the greatest care should be taken in cleaning the pulpit. The varnisher used turpentine to undo the mischief, and the churchwardens do not agree with your correspondent that harm was done by its application for this purpose."

Mr. EDWIN WARD, of the Royal Scottish Museum, Edinburgh, is to join Prof. Flinders Petrie and party in the forthcoming excavations at Memphis. Several interesting specimens from former excavations in Egypt have recently been added to the Edinburgh Museum.

AN exhibition of ecclesiastical art is to be held at Düsseldorf next year from the beginning of August till October. It is intended to show what has been effected in the nineteenth century, and will include painting, sculpture, architecture, and church furniture. Although the exhibition is occasioned by the general assembly of the German Roman Catholics, it is held independently, and will be "non-confessional."

An important sale of prints is to take place at Leipzig from the 26th to the 28th inst. Mr. Boerner's catalogue contains excellent reproductions of some of the rarer examples of French and Dutch engravings of the seventeenth and eighteenth centuries. The collection is strongest in French eighteenth-century work; but this country is also represented. Menzel drawings will be sold on the first-named day.

M. LUCIEN LAVEUR issues 'La Peinture anglaise de nos Origines à nos Jours,' by M. Armand Dayot, Inspecteur des Beaux-Arts, with 25 heliogravures and over 250 other illustrations.

La Vie Parisienne has started a publishing department, and issues a series of naughty stories (with naughty sketches) by Pierre Veber, 'L'École des Ministres.' Republican Ministers of the Fine Arts are the victims.

A CURIOUS discovery of old gold, silver, and copper coins has been made at Colachel, in South Travancore. Owing to sea erosion, these have been unearthed in large quantities, and it is said that their inscriptions and origin are unknown.

EXHIBITIONS.
Sat. (Nov. 2).—Drawings by Miss Mildred Butler, Claudio Hayes, Bingham McQuinn, and Percy French, Private View, New Dudley Gallery.
— The Rhine and Switzerland, Sketches by Mrs. James Jardine, Modern Gallery.
— Various English and English Gardens, Drawings by Douglas Marples, Kyler Gallery.
WED. Society of Portrait Painters, New Gallery.
FRI. Society of 25 Painters, Third London Exhibition, Private View, Goupil Gallery.
SAT. Society of Painters in Water-Colours by Edith Struben, Private View, Mount Street Galleries.
SAT. (Nov. 9).—Royal Society of Painters in Water Colours, Winter Exhibition, Private View.

MUSIC

THE WEEK.

COVENT GARDEN.—*Aida. La Tosca. Pagliacci. La Gioconda.*

LAST Thursday week Madame Maria Gay impersonated the Princess in Verdi's 'Aida.' We recently spoke of Madame Paquot's assumption of that part, remarkable for its dignity, whereas the characteristics which won for Madame Gay such success as Carmen, though much modified, were still felt in a rôle of far different character.

Mlle. de Lis, only twenty-two years of age, made a highly favourable début in 'La Tosca,' and this impression was more than confirmed when she afterwards appeared as Nedda in 'Pagliacci.'

In 'La Gioconda,' which was given for the first time this season on Tuesday evening, there are dramatic moments, and the ballet music is delightful; moreover, the performance was excellent, and the staging of the piece all that could be desired. Madame Litvinne as La Gioconda was at her best both as vocalist and actress; Miss Edna Thornton and Mlle. Bryhn were heard to advantage, as La Cieca and Laura respectively; while Signor Vignas distinguished himself as Enzo. Signor Serafin conducted. In spite, however, of an attractive presentation, Ponchielli's opera, belonging to a transition period, points backward rather than forward; hence, though certain merits in it deserve recognition, the general impression created is not vivid.

BECHSTEIN HALL.—Recitals by Mr. Harold Bauer and M. Godowsky.

At his recital last Thursday week Mr. Harold Bauer produced an 'Eroica' Sonata by Mr. Edward MacDowell, the gifted American composer, now, alas! broken down in health. The music is clever and attractive, and shows sentiment and romance; but the heroic vein is not maintained throughout. The influence of Liszt is clearly perceptible, both in the style of the music and the writing for the instrument; and it would, perhaps, have been well had the sonata form, as conceived by Liszt, been adopted. The work, however, is interesting, and the performance by Mr. Bauer was extremely fine. Two other numbers of the programme — an 'Invention' by Bach, and a 'Prélude, Fugue, et Variation,' Op. 18, No. 3, by César Franck — deserve mention. Both were transcriptions, the one of a movement for piano and cembalo, the other of an organ piece: transcriptions, however, not to show the skill of the performer, but to reveal the beauty and nobility of the music.

A recital was given on Tuesday by M. Godowsky. He is indeed a master of his instrument, and his programmes generally include pieces which enable him, and justifiably, to exhibit to perfection his virtuosity. On Tuesday, however, he gave a highly poetical rendering of Beethoven's Sonata in E, Op. 109, using his technical powers as means towards a high end. In Schumann's 'Novelletten,' the playing was remarkably brilliant, but in far too objective a style.

Musical Gossip.

THE thirteenth season of the Promenade Concerts at Queen's Hall under the direction of Mr. Henry J. Wood came to a successful close last Saturday evening. Thirteen British and twelve foreign novelties have been produced, and among the latter, Max Reger's 'Serenade' for two orchestras, and Vincent d'Indy's 'Symphonie Montagnarde' [for piano and orchestra] — two works of interest and importance. The attendances throughout were exceptionally good.

THE BROADWOOD CONCERTS began last Thursday week, when the programme opened with a novelty, a Pianoforte Quintet by Mr. James Friskin, the music of which proved bright and pleasing, if somewhat too conventional.

THE KRUSE QUARTET gave the first of a series of six subscription concerts last Saturday, the programme including a Quartet by Sir Charles Stanford, clear in form, and engaging as regards its contents. It was produced for the first time in London.

BERLIOZ'S 'Faust' was performed at the first concert of the London Choral Society at Queen's Hall on Wednesday evening, under the direction of Mr. Arthur Fagge. The rendering generally was good, though not good enough for so characteristic and subtle a work. Of the principal soloists, Madame Mary Conly deserves mention for her simple, yet artistic singing of the 'King Thule' ballad. In reference to the new translation by Mr. William Wallace used on this occasion, it may be interesting to recall the fact that Chorley not only translated the libretto of Gounod's 'Faust,' but also, apparently, that of Berlioz's 'La Damnation de Faust.' Anyhow, it is stated in Grove's 'Dictionary' that he translated the words of the selections performed under Berlioz at a New Philharmonic Concert given in Exeter Hall on June 9th, 1852. Mr. Fagge will produce Benoit Hollander's dramatic symphonic poem 'The Last Days of Pompeii' on December 4th.

MOZART'S recently discovered Violin Concerto in D, of which mention was made in *The Athenæum* last week, will be performed at Berlin on Monday, and it will be given on the 16th inst., under Mr. Henry J. Wood's direction, at his second Symphony Concert, with Miss May Harrison as soloist.

PUCCINI is at present engaged on an opera, entitled 'The Maid of the Golden West.' The libretto is by Mr. Belasco.

DR. EDMUND HART TURPIN, who died yesterday week, aged seventy-two, was the well-known organist of St. Bride's, Fleet Street, a post to which he was appointed in 1888, and which he held to the last. He had been for thirty-two years honorary secretary of the College of Organists. His contributions to various musical papers were numerous. He also gave lectures at the Royal College of Music, the Musical Association, and other societies.

MESSRS. SOTHEBY will sell by auction next Friday, letters by Mendelssohn, including one to Planché and three written by the latter to the composer; also interesting letters by Rossini, Meyerbeer, Wagner, Brahms, Joachim, &c.

A COMMITTEE has been formed by musicians resident at Lille for the purpose of erecting a monument to Édouard Lalo, the composer of 'Le Roi d'Ys,' who was born in that city in 1823. The monument will be executed by the sculptor Maurice Quef.

PERFORMANCES NEXT WEEK.

SUN.	Concert, 2.30, Albert Hall.
—	Sunday Society Concert, 3.30, Queen's Hall.
—	Sunday League Concert, 7, Queen's Hall.
MON.	Sat. (except Friday). Royal Italian Opera, Covent Garden.
MON.	London Symphony Orchestra, 8, Queen's Hall.
—	Madame Atherton's Song Recital, 3.30, Bechstein Hall.
TUES.	Barns-Phillips Concert, 3, Bechstein Hall.
—	Madame Woodford-Findens Concert, 3.30, Eolian Hall.
—	Orchestra Concert, 8, Queen's Hall.
—	Alceste de Laveaux Recital, 3.30, Bechstein Hall.
WED.	Mme. Maud Gay's Concert, 3, Steinway Hall.
—	Mrs. Evelyn Stuart's Pianoforte Recital, 3, Bechstein Hall.
—	Mr. Henry Such's Violin Recital, 3, Queen's Hall.
—	Mr. Donald Wyllie's Concert, 3, Queen's Hall.
THURS.	Tweedy's 'O'Clock Concert, 3, Queen's Hall.
—	Mr. Newlandish's Concert, 3.30, Steinway Hall.
—	Madame Le Mar and Mr. Skene's Concert, 5.15, Eolian Hall.
—	Royal Choral Society ('Elijah'), 8, Albert Hall.
FRI.	Broadwood Concert, 3, Queen's Hall.
—	Miss Clara Alexander's Concert, 3, Queen's Hall.
SAT.	Chappell's Ballad Concert, 3, Queen's Hall.
—	Miss Dorothy Watson, 3.30, Salle Erard.

DRAMA

THE WEEK.

COURT.—*Lady Frederick: a Comedy.* By W. Somerset Maugham.

In 'Lady Frederick' Mr. Maugham has written a bright and interesting play, despite his material. Not all his strokes of observation, his sallies of wit, can disguise the fact that there is an element of artificiality running through the scheme of this comedy; while its heroine, fascinating though she is made by both the playwright and his chief interpreter, reveals herself at once as a stock figure of conventional drama. That the gaiety of the play and its titular character conquer our prejudices is not to be denied. An Irish widow, as reckless as she is full of high spirits, beset by duns no less than by suitors, eager to cover past indiscretions and to meet immediate embarrassments by marriage with a man of wealth, Lady Frederick is seen, when the curtain rises, hesitating over the courtship of a boy noble who has a large fortune. So far she certainly merits the title of adventuress; and when we observe the lad's mother preparing for a battle royal with this siren, and both women announce their readiness to use in their duel those time-honoured weapons of stage warfare, compromising letters, we seem about to plunge into commonplace drawing-room melodrama. Fortunately, at this point the play takes a comedy turn. Lady Frederick has already won our homage by the pretty, coaxing way in which she has persuaded a father of the old school to make two young lovers happy, and also by her masterly handling of a dressmaker who comes to demand payment of a bill, and retires flattered, cajoled, and of course unpaid. Now she takes her lover in hand, and in a scene which is a little stagy in idea admits the lad to the supposed mysteries of her toilet, and by means of its apparatus of rouge and powder and pencil and false hair kills his affection. It would be difficult to overrate the help which Miss Ethel Irving affords the dramatist in individualizing the character of his heroine. With an Irish accent that is just sufficiently marked, the actress is wheedling, defiant, caressing, hot-tempered, witty, and even impudent, by turns, and bewitching in every mood.

DUKE OF YORK'S.—*Miquette.* Adapted from the French of MM. G. de Caillavet and R. de Flers by Cosmo Gordon Lennox.

How completely the process known as adaptation may spoil a play is well illustrated by the fate that has befallen 'Miquette et sa Mère,' a play of which the characters, the idea, and the whole atmosphere are peculiarly Gallic. The story is of the slightest, and is at once fantastic and not too innocent. By transferring the scene to England and making the characters British, by supplying dialogue of surprising dullness, by hesitating between the methods of comedy

and of farce, Mr. Lennox has rendered the little play not only preposterous, but deplorably tedious. Mr. Robb Harwood as a theatrical-manager who carries his stage manner into private life, Mr. Kenneth Douglas, who played the part of the timorous lover, and Miss Rosina Filippi, a most genial representative of Miquette's mother, all worked hard; and it was not wholly the fault of Miss Pauline Chase, as Miquette, that the picture of a girl of eighteen checking a rake's advances with a big doll in her arms seemed beyond measure absurd.

NEW ROYALTY.—*Le Réveil: a Play in Three Acts.* By Paul Hervieu.

No doubt this play attracted Madame Bernhardt because here, as in 'Le Dédale,' M. Hervieu relies on more romantic material, concerns himself less with elaborate analysis of states of mind, than in his earlier work. His married heroine's lover in 'Le Réveil' is an exiled prince who is expected to act as saviour of his country, and refuses for the woman's sake his father's offer of a throne. Then that father resorts to violent devices for achieving his ends, disturbs an assignation of the pair—their first—kidnaps his son, and allows the heroine to believe him dead. On the other hand, M. Hervieu's mind still moves in a sort of mathematical groove. In this play he seems to handle the emotions of his characters as though they were parts of a mechanical puzzle that he could pull this way or that at his pleasure. Examined in cold blood, the last act of 'Le Réveil' is utterly unconvincing. To suppose that a woman passionately in love, who has just heard of the death of the man from whom she has been torn at the moment of the consummation of their passion, would be so convinced of her obligations to her daughter and her husband as to be dressed and ready to dine-out the same evening, is surely to cram into an hour or so phases of emotion which would demand weeks for their development in any normal nature.

To CORRESPONDENTS.—G. W. M.—W. E. B.—E. P.—C. H.—A. H.—Received. F. J. F.—Already noted by us. We cannot undertake to reply to inquiries concerning the appearance of reviews of books.

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